

IN THIS ISSUE—EVOLUTIONS—By FELIX WEINGARTNER

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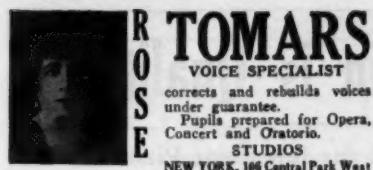
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THE ARGUMENT

ACT I.—A knight, imbued with religious fanaticism, has left his castle and beautiful young wife in quest of the Holy Land. A year has elapsed, during which a young prince is born, but a pestilence has swept the country, taking the child along with many other victims; Isabeau, the mother, is left almost alone with her grief, yet ever confident of her husband's return.

Distant hunting horns foretell the approach of Count Lisiac. This dark personification of anti-Christ was at one time a rejected suitor to Isabeau's hand. He seizes this opportunity to renew his attentions. Failing with soft words, he resorts first to lies concerning the reported death of her husband; then to slander. Finally, throwing aside all reason, he orders his warriors to break down the gates of the castle, enter the court yard and carry off Isabeau. While the soldiers are occupied in effecting an entrance, Isabeau hastily writes on a slip of paper, conceals it beneath the coverlet of the cradle of the dead infant, rushes to the crucifix and faints. The soldiers enter the castle and carry away the inert form of Isabeau.

When the silence of night prevails, a dismal chant is heard from the woods to the left; the crusaders are returning from the lost cause. They halt before the deserted walls of the castle, downcast, heart-weary and in rags. However, they soon pass on.

One knight remains, under a white cross, regarding the castle. He hears the distant sounds of revelry on Lisiac hill; starts as he observes the broken gate; rushes to the upper doorway, lights a candle and approaches the cradle. Overcome with emotion, he draws back the coverlet and discovers to his horror the tiny, waxed figure of a child. The note comes to light and with it the explanation of the scene before him. Raising his sword to his lips he takes oath to avenge his cruel fate, as the curtain falls.

ACT II.—Count Lisiac has arranged a magnificent banquet in honor of Isabeau. Amid riotous wine songs, Isabeau sits silent and immobile. Lisiac sings a wild, half-intoxicated declaration of passion. He violently seizes Isabeau just as a trumpet call pierces the night. A herald announces that three vagabond musicians seek admission as entertainers. They are brought in—a monk, an aged minstrel and a small boy. The boy is commanded at once to sing, and Lisiac invites Isabeau to choose the motif. She asks for an old song which humorously portrays the recent events at Castle Agrazant. Lisiac falls prey to superstition and orders the entertainers to be cast out. The monk intervenes, offering to sing a more pleasant strain.

At the sound of his voice Isabeau recognizes him as her husband. He soon casts off his disguise and challenges Lisiac. The latter, unprepared at first, seizes a great sword from the wall and confronts Richard of Agrazant. The servants in mutiny, during the combat between Lisiac and Richard, set fire to the outer corridors. Lisiac's sword is broken and Isabeau, thinking herself freed, rushes between the combatants only to be struck down by Lisiac's dagger. At the same moment Lisiac receives Richard's sword through his chest, and falls at the foot of his throne. Richard seizes the body of Isabeau and escapes through a small side door, followed by the boy and the blind minstrel.

ACT III.—A beautiful glade in the rocky slopes of Lisiac hill. Moonlight. Richard enters sustaining Isabeau who is fast losing strength. She sinks upon the moss beneath a great oak tree. Richard narrates the story of his visit to the Holy Land and his first sight of Jerusalem. In a lofty declaration of his faith and love he seizes his sword, raises it above his head and breaks it in half. He places the fragments on a rock near the rivulet. Isabeau closes her eyes as they sing of the new pilgrimage to the land of eternal sunlight and happiness. The curtain descends slowly.

THE MUSIC

As already stated, Lyford is a man of the theater and he knows how to write for the lyric stage. From the first bar of the overture to the final curtain, there is not a single tedious moment. Lyford's music fits the subject, as the subject fits his music. His orchestration is that of a master, closely woven, but sane and interesting. Melodies flow from the beginning of the opera to the end, and though Lyford's music may not be classified as American, it is the work of an American who has traveled a great deal, who has heard the big works of the operatic and symphonic stages and who has profited by other composers' mistakes as well as successes to make his own opera neither too short nor too long and written in such vein as to keep the interest of his listeners keen throughout his three acts. The first takes about fifty minutes, the second thirty-five and the last fifteen. From the first crash of the cymbals in the overture, one is aware that the subject Lyford has chosen is dramatic—tragic. In those few bars the note of pathos and of drama is so well indicated that one expects blood and thunder, and this is brought forth with vital accent in the

strings, well supported by the woodwinds and the brass. In the first act, the most striking number is the beautiful aria given to the tenor towards the close of the act. The first act has that romantic flavor Montemezzi so well used in *L'Amore dei Tre Re*, to which Castle Agrazant is

worth mention in that act are the song of Geoffrey of Lisiac, the little aria of the young boy, and the beautiful prayer given to Isabeau. The second act is really poignant. (Continued on Page 28)

BERLIN STATE OPERA TO CLOSE THIS MONTH

Wagner Cycle From Rienzi to Parsifal Marks Last Weeks—Karl Muck to Conduct Ring—New Guests at Municipal Opera—Ivogün Sings Coffee Cantata—Rummel Excellent Bach Player

BERLIN.—The State Opera House here will be closed early in May for purposes of reconstruction, and until early in 1927, when the alterations are to be finished, Berlin will have to be satisfied with the Kroll Theater in the Tiergarten. The last weeks in the old house were rather rich in notable events. Easter week was reserved for a series of Parsifal performances, traditional in Berlin since the opera was first given here, some fifteen years ago. Frits Soot as Parsifal was surprisingly impressive in his thoughtful rendering of the exacting role; Kundry was sung and acted with mature and admirable art by Barbara Kemp who, after many exciting episodes, has made her peace with the Berlin opera; Theodor Scheidl's Amfortas and Emanuel Liszt's mild and dignified Gurnemanz must be ranked highly as also Rüdel's admirable chorus; while Kleiber's able conducting was a potent factor in making these performances memorable.

A Wagner cycle, comprising the eleven monumental scores from Rienzi to Parsifal in carefully prepared performances, will mark the premature close of the season. Rienzi's brilliant interpretation by Leo Blech was praised in my last letter. The outstanding feature of the Fliegende Holländer was Barbara Kemp's Senta, a revelation of reproductive dramatic art, which hardly finds its equal on the German stage today. Compared with this extraordinary dramatic artist, the other participants were noticeably less impressive, though Scheidl, Hutt and Henke are singers of undoubted artistic quality. Dr. Muck has been announced as conductor of the Nibelungen trilogy which will take place the last week in April. Like Leo Blech, Dr. Muck is thus returning to the place of his former activity, though at present only as a guest. Muck has always been a favorite of the Berlin public and his reappearance after an absence of about fourteen years is looked forward to with great interest.

JERITZA TO SING IN BERLIN

Emil von Reznicek's opera, *Ritter Blaubart*, has in these days been performed for the twenty-fifth time in the Berlin State Opera. Compared with the hundreds of performances attained by successful operettas, twenty-five repetitions of an opera appear a very modest number. Nevertheless it denotes considerable success for a modern, complicated and difficult score when compared with the six or seven performances with which almost all modern operas have to be content, owing to the lack of interest on the part of the public. Maria Jeritza will at last be heard in Berlin; according to the latest news she will sing Salomé and Tosca at the State Opera, and Elizabeth in Tannhäuser at the Municipal Opera. Grosavescu, the tenor from the Vienna Opera, has been engaged for the Berlin State Opera, for the next three years. His remarkable vocal and dramatic attainments became evident in a Carmen performance, when he sang Don José.

At the Municipal Opera the principal event of the last weeks has been a revival of Rossini's *Barber of Seville*. Bruno Walter, who generally conducts Italian comic opera with predilection, this time yielded the baton to his colleague, Fritz Zweig, an excellent musician who scored a decided success with his spirited and lively interpretation of Rossini's masterpiece. The particular feature of this performance was the restoration of the recitatives in their original form, sung instead of recited as is

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Kubey-Rembrandt photo LEONORA CORTEZ.

An outstanding feature of the musical season has been the appearance of this young pianist. In these days of general good piano playing it takes something uncommon, something truly extraordinary to impress both public and critics in so forceful a manner as Leonora Cortez succeeded in doing. Berlin, Munich, Amsterdam, London, New York, Boston, Chicago, Philadelphia, Detroit, in all these cities Leonora Cortez has appeared in recitals; also as soloist with the Berlin Philharmonic Orchestra, with the Philadelphia Orchestra under Stokowski, and with the Detroit Symphony Orchestra. Everywhere this extraordinary young girl won veritable success. Her managers, Universal Artists, Inc., of New York, are highly gratified over the results of her first American tour, as well as over the numerous engagements which await her next season. The second American tour of Leonora Cortez will begin the middle of next October.

really best comparable, both as to music and subject. The second act, which will be pronounced the most forceful of the opera, is written by a man who does not waste time nor words. It is written with zest, force, happening so quickly as to make the jotting down of notes by a reporter somewhat difficult. Every note written is there for some reason. Its meaning is always apparent, not only to the musician, but even to the layman. Especially

PROKOFIEFF'S SEVEN! THEY ARE SEVEN RECEIVES FIRST AMERICAN PERFORMANCE BY BOSTON SYMPHONY

BOSTON.—Rivaling Stravinsky's *Sacre du Printemps* as a sensation, Serge Prokofieff's *Seven, They are Seven*, "an Akkadian Incantation for orchestra and chorus with tenor solo," was performed for the first times in this country at the Boston Symphony concerts of April 23 and 24 in Symphony Hall. Charles Stratton, tenor, and Malcolm Lang's admirably trained Cecilia Society assisted. Mr. Koussevitzky played it twice on the same program, thus giving his listeners a better opportunity to judge of its merits. According to the program notes of Philip Hale: "The subject matter of the poem which serves as text for this work, has the following origin: During excavations in Mesopotamia, where at one time lived the Akkadians, a people preceding the Babylonians, many cuneiform inscriptions were found and deciphered. One among them, taken from the walls of an Akkadian temple, contains a conjurer's formula against seven terrible demons, who according to the belief of these people were the authors of all human misery. The incantation, by its sombre and mystic strength, inspired the Russian poet, Constantin Balmont, to write as many as three poems on the same subject. The last of these, with slight modifications, has furnished the material for Prokofieff's work. The theme of the tenor solo represents a conjuring priest; the chorus a crowd of fanatical and exalted believers."

Prokofieff has taken full advantage of the opportunity to provide descriptive music of appropriately frenzied and altogether primitive character. Now ferocious and violent, now fear-crazed and supplicating, this discordant tumult of outcries from a terror-stricken, primeval people and their frantic leader, reinforced by savage orchestral effects that portend

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EVOLUTIONS

By Felix Weingartner

Well I remember the horror of musical circles over one of my youthful compositions which began with a sequence of chords—and, without self-aggrandizement, I may say today that it was very graceful—containing “parallel fifth.”

Looking back upon those times from our period, when a composer is regarded with misgivings if he attempts to close a composition in the key of the beginning, one might be led to believe that the world has since witnessed a veritable revolution and a tremendous musical progress. Nothing of the sort, however, is true. Then as now there was a tendency to overshoot the mark—that is all. It is merely this that the over-zealous marksmen have since changed their position.

The generation of conservatory-gods, of Schumann and Mendelssohn imitators were unexpectedly shocked by the advent of Richard Wagner. Adversaries—sincere and insincere—joined in a fierce combat against the inconvenient newcomer. Even long after his mortal eyes had closed themselves for ever, there were still those bent upon “annihilating” him. Their efforts, however, were futile. His works survived and flourished. Presently Wagner’s discouraged adversaries were shaken by fear and remorse. Their pale faces betrayed their shame, and between the lines one could read their confession: “What fearful exposure!” But soon they mustered new courage, and the slogan was given out: “This must not happen again!”

What was to be done to make up for the mishap? The reactionaries had run their poor vessel on the rocks in the attempt to fight the undeniable progress in the music-dramatic realm. To set afloat again, they adopted the simplest device imaginable: henceforth to proclaim “progress” in any form or shape, without hesitation and discrimination. Thus they thought themselves armed against any reproach of indifference or hostility towards the prophets of “new” art.

A great and noble artist lent his support to this cause: Franz Liszt. What was great in his compositions, to be sure, was past the understanding of his contemporaries—indeed they were ever ready to belittle his merits, and even in our time Liszt is hardly esteemed at his full worth. What made him beloved by the pacemakers of “progress” was Liszt’s attempt to apply to symphonic music a principle of Wagner’s dramatic art. This fatal mistake, so pernicious to the full development of Liszt’s wonderful gifts, seemed to offer welcome encouragement to pursue “progress” through the destruction of existing musical forms. With a simplicity bordering on naivete Liszt had aimed to explain his artistic ideas by means of “programs” prefixed to his scores; this supplied gladly-embraced nourishment to the alleged “progressive” tendencies. Now music was in turn proclaimed as a surrogate for poetry, or painting, or epic description, in short made serviceable to all branches of art save the one which it really represents: music.

The disastrous results showed themselves presently. Again a great artist was drawn upon for seeming indorsement of such false tendencies, Hector Berlioz. This picturesquesque artist, Wagner’s senior by ten years, had begun to attract attention in France. He had supplied his chef d’oeuvre, the “Symphonie fantastique,” with a program. According to his own statements, this program might as well be ignored. To the discriminating observer Berlioz was by no means a “program musician” in Liszt’s sense—but rather the opposite. Has not Berlioz himself parodied program music in his “Romeo” symphony? Indeed even in our time Berlioz’ true greatness is hardly understood. He is readily credited with his unprecedented orchestral effect which he found at a time when even a Wagner hardly fathomed them. These orchestral effects, coupled with Liszt’s well-calculated “formlessness” and the opulent tonal beauty of Wagner’s great orchestra, gave birth to those Leviathan scores from more or less gifted “program musicians” who forthwith held sway in the musical world. Their aim was to outdo Wagner for the size of his orchestra, Berlioz for the wealth of his effects, and Liszt for his freedom of form. The music so produced often enough resembled a steam boiler trembling with excessive heat and ready to explode at any moment.

Berlioz, as well as Wagner and Liszt, moreover, had possessed the ability to expound their musical ideas through the medium of their literary products. This casual similarity offered a welcome opportunity to place on a par three artists so incommensurable in their individuality and rank, to construct from fragments of their theories a gospel of musical aesthetics from which to derive a flimsy semblance of indorsement for the authors of those monstrous mastodonic scores.

Everything seemed to go well and smoothly. By overrating the living composers one hoped to atone for the injustice committed against the dead masters.

But progress will not be manufactured nor commanded. It comes unawares, uninvited, when time and circumstances are ripe—and always in quite a different guise than one would expect.

The Leviathan of program music began visibly to lag and to fade. In its last phases it showed palpable signs of senility. The effects began to shrink and to wither.

A new personality had risen from out of the mist and noise of the surrounding world, and, leaving controversies far behind, had soared to lofty heights. Wagner more nobly. The musical popes, so far from loving the newcomer, yet acclaimed him as the desired bulwark of conservatism; and we, the young composers of the time, hardly understood him. Yet unheeded of the world, he pursued his aims, and with pure heart and clear eye proceeded to produce his master works. He disdained literary pronouncements; he remained faithful to himself to the last. Gradually he became understood in his monumental greatness, and today when a collective edition of his compositions is in preparation, he has entered the ranks of the classic masters. His advent marked a great, unforeseen, untimely event. A clear, refreshing brook had found its way into what had seemed a deserted road, and now streamed forth broadly and irresistibly. Such is progress—not the artificial one, but real sound and living progress.

I am speaking of Johannes Brahms! One may well picture the mortification of many a “Zukunfts-musiker” at

Brahms’ rapid rise. Many of them may have asked the timid question: “What is now to become of us?” And certainly those who found the courage to question themselves thus, were the best ones among them. The organic forms of music had been forgotten by composers bent on regarding music as poetry, painting, or epic description; contrapuntally dressed phrases had to atone for the lack of pregnant plastic themes.

Such elements were, of course, of no avail to him who sought to build upon Brahms. The “progressives,” therefore, threw themselves with fresh ardor upon opera. Here they hoped to find new shelter. Those orchestral effects which had outlived themselves in symphonic music, seemed once more promising of success when employed in connection with stage action. In this field the problems of musical architecture seemed less important since Wagner had—Heaven be praised—“broken” the old form to pieces. The new slogan was now given out to “proceed beyond Wagner.” And once more “progress” seemed assured.

Something remarkable now happened: a Frenchman came to raise his hand against Wagner. The effect of Debussy’s delicate musical fabrics was soothing, yea narcotizing at length—but their charm was irresistible when partaken of in small doses. Debussy was a master; a man of great accomplishments and craftsmanship, and an individuality. The strength of his personality, indeed, may be measured by the enormous number of his imitators. Almost all com-



FELIX WEINGARTNER.

posers have profited from him, and many still do today. Even Max Reger—himself so strong as well to rely upon his own personality—fell a victim to “Debussy-ism.” Suddenly it dawned upon the world that pathos and volume were not indispensable in music. Wagner suddenly became “old fashioned.” Even the young girls now found him “unbearable.”

The operatic theaters began to fall back on Mozart whom Debussy had proclaimed as Beethoven’s antipode. The effect of the new current might have been most healthy—were our generation capable of grasping Mozart in his full depth and greatness.

But something most “un-Mozartian” now happened.

The musical products which came forth under Debussy’s influence, became increasingly hazy and delusive, formless and morbid. Debussy’s master hand had been tender yet firm enough to avoid complete confusion. The music of his imitators, however, began to disintegrate into chaos—even like certain animals of the sea which give a soft, transparent lustre while in the waves of the ocean but dissolve into a grey, slimy substance when brought to the shore.

A new shibboleth was sent out: “Horizontal counter-point” (Nebeneinanderhören).

The new term was passed on and repeated with mysterious mien and impressive looks. Lengthy essays came forth whenever two distant keys, simultaneously produced, resulted in fearful cacophonies, or when a composer compiled diminished seconds, indiscriminately thrown together, for long stretches in his scores. The prophets of “progress” had rightly recognized that once logics and sense had been abandoned it was quite possible to shift voices and harmonies against each other, and thus to produce a noise which even exceeded the morbid sounds of the Debussy-ites for “originality.” To represent this progress—childish and frivolous in itself—as another phase of “progress” nothing remained than to find a new slogan for it.

And slogan are cheap!

The very organism of music had been undermined. Its structure had been shattered, its veins and nerves torn to shreds. Now the fragments were rejoined again in a different order, and the attempt was made to blow new breath into the dead reliques. The slogan of “Atonalism” was put forth and obtrusively proclaimed. For its furtherance large societies were organized such as always form themselves, almost automatically, whenever the individual is not strong enough to bring his cause forward.

The cause of true art, however, will ever rest with the

individual artist. Collective, organized effort cannot further it.

To call this “evolution” would be ludicrous. What is today being composed in the name of the various shibboleths has no more to do with music than the weird colors of the “cubists” and other cliques have in common with painting. When music was made to interpret things quite apart from music—musicians erred from the right road. Today they are unable to find it again, and even the attempt to “revive the old forms” is of no avail. A fundamental error to which even great masters once fell victims, is now bearing its fatal fruits.

I congratulate myself that I am not one of the historians who may some day be called upon to write the musical history of our decades. Yet it strikes me as a less fearful job to wade one’s way through the music of our times than through all the gush written on it.

Now and then when glancing through one of those aesthetic discussions in which Mr. X or Miss Y squander a lot of labored talk to coin words of praise for what should praise itself on its own merits, or to declare “obsolete” what has only yesterday been vociferously heralded as a “revelation”—I stop with amazement. Particularly when, as has repeatedly happened recently, I am obliged to read that the eternal laws of music, valid up to our time, are “no longer in existence.”

I must say a few words on this subject. I feel I am entitled to do so, having gone my way steadfastly, heedless of the ever-changing currents around me, and ever faithful to myself. Little have I cared whether my contemporaries understood my inner evolution, and to see myself denounced as a “reactionary” in late years is, if anything, amusing to me who had been deified as a “revolutionary” in his youth. I shall not preach aesthetics—a hopeless task in these confused days—I only wish to make an appeal to those who still cherish in the depths of their hearts a feeling for those lofty heights whence all great art of music hails from; who are still uncertain which road to chose and how to pursue it. There are only two words that I wish to call out to these. One is “Deliberation!” and the other “Perseverance!”

May they deliberate, reflect whether the chosen road is the true one or whether, beguiled by false prophets, they have wandered from the right way. And may they persevere, and steadfastly pursue what they have recognized to be the right road!

It is not easy, indeed. What is true and genuine will not easily win, though occasional victories may fall to it. Those who monopolize “progress” will be most prone to ignore, yea to disavow true progress; for they, even as the conservatives of yore, can see all things only through their own distorting spectacles; and they will lack the inclination or ability to discard these.

The public, however, ever possessed of a sound sense for real art, has been made to fear and mistrust its own “reactionary” tendencies at every attempt to rebuke the weird antics of the false prophets. The result is that the public is now timid; it lacks the courage of its firm convictions towards what it has come to recognize as false and pernicious.

For the individual it is, to be sure, much more difficult today than ever before to persevere in the right road for many are the temptations of our superficially sensational and material times. But he who has reached his goal—whether during his lifetime or after his passing—is armed against the false prophets. No adversary will extinguish the light shed by his genius, for the eternal laws are with him. And these laws exist.

Surely eternities stretch between the Babylon of yore and the New York, let us say, of today. But there as here the sun rose and set at the same time; now as then water will freeze when frost sets in; then as now the fruits will fall from the tree at exactly the same speed; and then, as now, twice two made four.

Let us illustrate this by metaphors.

Few cities of our time are more noisy than Athens. When I visited that city last spring, I asked myself whether a modern composer would not be tempted to depict in a score the unceasing noise of the automobiles, the rattling of the vans on the pavement, and the cries of the street vendors—just as even the noise of a railroad train has already been set to music.

But there the old temples of Athens still stand erect in silent yet eloquent grandeur and beauty—glorious even in their present state of partial destruction, and living witnesses of the great masters who dwelled here and knew the secrets of the eternal laws of art!

Yet another metaphor to conclude with.

Around the beginning of our century, the city of Munich was visited by a fearful inundation. Two new and beautiful bridges surmounting the Isar River were completely destroyed within barely two hours. No one even thought of the old wooden bridge further up the river which was completely covered by the fierce waves. But behold! When the violent waves calmed down, the old wooden bridge stood safe and firm. He who had erected it knew more about the laws of construction than those who came along after him to build the new bridges of stone!

The great eternal works of musical art resemble bridges which no high water will ever destroy. For in them dwell the eternal laws which stand unimpaired by changing evolutions. Whether recognized or misunderstood—they will survive, and no human hand can blot them out.

Artists at Haddon Hall Musicales

The recent series of Vernon Room musicales at Chalfont-Haddon Hall, Atlantic City, N. J., proved a tremendous success. The concerts were given on Saturday evenings and the artists presented included: (first concert), Mischa Levitski, pianist; Lenora Sparkes, soprano; Royal Dadmun, baritone; (second concert), Ralph Errolle, tenor; Julia Claussen, mezzo soprano; Ellen Ballou, pianist; (third concert), May Peterson, soprano; Hans Kindler, cellist; Ernest Davis, tenor; (fourth concert), Dusolina Giannini, soprano; Carlos Salzedo, harpist; Ivan Steschenko, basso; (fifth concert), Lawrence Tibbett, baritone; Elizabeth Lenox, contralto; Sascha Jacobsen, violinist.

Carlos Salzedo Sails for Europe

Carlos Salzedo sailed for Europe on the S.S. Paris on May 1 to concertize in France and England. He will return on August 1, and spend the remainder of the summer at Seal Harbor, Me.

MASCAGNI A RIOT IN ROME

Molinari's Return Accorded Enthusiastic Welcome—Americans Score

ROME.—Mascagni is a god in Rome. Acclamations greet him whenever he appears so it is small wonder that his three concerts here were like one great ovation. Even the strict Augusteo rule which forbids encores was broken and many complete numbers had to be repeated. With the exception of one symphony by Brahms, and two by Beethoven, as well as the third Leonore Overture, the programs consisted almost entirely of excerpts from operas. Two selections from Moussorgsky's Kovanchina had particular interest because the opera is announced at the Costanzi. At a fourth concert, conducted for the benefit of abnormal war orphans, the house was crowded and again many pieces had to be repeated. This famous composer-conductor is eagerly looking forward to his American visit and is about to take a well-earned rest in preparation for it. When he was asked if he is contemplating a new opera he replied that he had not yet found a libretto to his taste and that until he did there was no prospect of his writing a new work.

EIGHTEEN-YEAR-OLD CONDUCTOR

A close second in Roman popularity is Molinari, than whose welcome back to this city nothing could have been more brilliant. An immense audience outdid itself in greeting this favorite whose program evidently appealed to the public's taste. It included the orchestral arrangement of Respighi's second suite of old lyrics for flute, Beethoven's first symphony and Debussy's *Fêtes et l'Après midi d'un Faun*. Molinari introduced as a novelty the Poem of the Sea, by Daniel Amfteatrof, a young Russian pupil of Respighi, who lives in Rome. The work is well orchestrated, full of color and strength, and Molinari conducted it with the usual care he bestows on works by unknown composers.

Another excellent conductor who enjoys considerable popularity in Rome is Vittorio Gui, who has just given two concerts here. A young aspirant for baton honors is the eighteen-year-old Willy Ferrero, who was known here some years ago as an infant prodigy. His ambitious program including Mozart's Thirty-fifth symphony, the William Tell Overture, Good Friday music from Parsifal, and Till Eulenspiegel, was extraordinarily well conducted and he was greeted with enthusiasm.

AMERICAN SINGERS SUCCESSFUL

American artists have been following one another closely at Sala Sgambati—singers, pianists, violinists. Among the first the two who deserve special mention are Catherine Urner, a composer and singer from California, and Alice K. Paton. Miss Urner sang through a long and varied program, with a sweet, well cultivated voice, reaping a harvest of applause. Her own compositions are impressionistic in style and full of color; they were very well received. Alice Paton's beautiful tone, excellent diction, and interesting interpretation won her a genuine success. The French soprano, Ninon Vallin, who sang with much success at the Costanzi several years ago proved her popularity at a recital here.

ARTHUR RUBINSTEIN A FAVORITE

Among the pianists who have visited us of late the most popular are Arthur Rubinstein, Maazel and Giuseppe Piccoli, Erwin Bryniczki and Teresita Rimer also winning laurels for themselves. Jascha Heifetz heads the violinists as far as Rome is concerned. Although his concert was on a week day (never as popular as Sunday), the Augusteo was sold out. Philip Scharf is also a young violinist who has earned considerable success here. Arnold Földes, cellist, astonished his audience by his beautiful tone and uncanny technique; he has the virtuosity of a violinist and indeed plays many violin works with no other alteration than that of the key.

London

ESTHER DALE TO SING FOR THE BLIND—(London.) Esther Dale, American lyric soprano, who so pleased London critics at Wigmore Hall last month, is to sing at the National Institute for the Blind.

RHAPSODY IN BLUE AS BALLET—(London.) The largest audience the ballroom of the Hotel Metropole has ever held, recently saw the Rhapsody in Blue performed as a ballet in the small hours of the morning. George Gershwin, the young composer, was led up the floor in the limelight at the close, the performers, orchestra, and guests joining in the cheering. The company included Sir Gerald du Maurier, J. H. Thomas, Leslie Henson, Reginald Arkell, George Grossmith, Laddie Cliff, etc.

PROGRAM OF THE THREE CHOIRS FESTIVAL—(London.) The program of the Three Choirs Festival, which will take place this year in Worcester, will include besides the old stand-bys, the Elijah and Messiah, The Apostles, The Kingdom and For the Fallen, by Elgar, and Beethoven's Mass in D which has not been sung at one of these festivals for seventeen years. New works will be a Hymn to God the Father, by E. Bainton, compositions by A. E. Brent Smith, a choral work by Sir Walford Davies, and a short work by Dame Ethel Smyth. Berlioz' *Te Deum* is also in the scheme.

Paris

CHARLES PREMMAC EN ROUTE FOR AMERICA—(Paris.) En route for the United States, where he is engaged for a concert tour, Charles Premmac, American tenor, gave his final concert at the Students' Atelier, Boulevard Montparnasse, recently. He sang modern French songs, German lieder, and negro spirituals before a large and enthusiastic audience. Mr. Premmac's singing was especially appreciated for its fine vocalism, sincere and artistic interpretation, and superb diction.

M. S.

PAUL MCCOOLE AMERICAN WHITE HOPE—(Paris.) The young American hope in France, so far as pianists go, is Paul McCole, who has been working hard with Lazar Lévy and Irving Scherzer. He was scheduled to make his debut on April 23 at the Salle du Conservatoire in a highly interesting program, including first hearings of the Courante of Chambonnières, the great clavecinist of the XVII century, and of the Préludes Nos. 3 and 5 of Georges Migot, the recognized leader of the "moderns" in France.

MONLEONE'S OPERA HAS FRENCH PREMIÈRE—(Paris.) A one-act musical drama, *Le Mystère*, by an Italian composer, Domenico Monleone, was given its French première at the Théâtre des Arts in Rouen. The critics praised the choral numbers, which were excellent, but the work as a whole suffers from being obscure and vague. It was translated from the Italian, by M. de Loose, director of the theater.

The Society for New Music continues to shock good conservatives in this ancient city every fortnight. At the last concert, quartets by Béla Bartók, Ravel and Verdi were beautifully played by the Amar-Hindemith Quartet, a comparatively young organization that is already recognized throughout Germany and Italy as one of the best of its kind. A previous concert brought out a new string quartet by the American, Jacoby, a sonatina for piano and flute, by Milhaud, four pieces for flute, by Roussel and a sonata for flute, viola and harp, by Debussy, which was heard for the first time in Rome. Louis Fleury, the famous flautist, enchanted his audience with his perfect playing. Elsa Guarneri was the excellent harpist, and the Quartetto del Vittoriale was responsible for the rest of the program which closed with Malipiero's *Stornelli e Ballate*.

MME. VALERI GOING

Mme. Delia Valeri has given several exceedingly interesting and successful musical afternoons at her beautiful studio here. Frances Gattis sang arias from *Mefistofele* and *Pagliacci*, besides some charming old Italian lyrics, displaying a lovely soprano voice, smooth and even. One of the great qualities of the Valeri School is not alone the smoothness of tone, but also the extreme ease and assurance with which all pupils sing. In listening to them one feels absolutely at ease, a relief compared to so many and well-known singers to whom it is almost painful to listen. Alice Paton also does honor to her teacher for these same lovely qualities. Mildred Anderson, after the first hearing, has been engaged right along for concerts and oratorio and, as already noted in these columns, Molinari engaged her to sing the contralto part in Honneger's *Il Re David*. Mme. Valeri has made many friends and a host of admirers of her perfect school. It is beginning to be highly appreciated in Roman musical circles, and her departure for America will be regretted greatly. However, Villa d'Este will see her back in the summer, where she will be welcomed by all those who knew and appreciated her as a teacher and as a woman.

DE PACHMANN REAPPEARS

De Pachmann has just played here with a poetry and charm which he alone possesses. When he appeared he was given a rousing reception, but he stopped before the piano and begged the audience to listen to his words before listening to his playing. He explained that his fingers, thanks to his new method, were still to be relied upon, but that his memory sometimes betrayed him; he asked to be pardoned should it happen. This called forth a demonstration of sympathy for which he seemed grateful, and in all quietude sat down and began to play the Bach *Concerto Italiano* and a Mozart *Fantasia*. After a short pause he appeared again, and as usual called the attention of the public to the beauties contained in the Chopin numbers he was about to play. Everyone knows too well how he plays, how he lives this music for me to go into details. The concert ended with a Mendelssohn *Prelude*, Schumann *Novelette* and a Brahms *Rhapsody*. The veteran artist was feted and conceded an encore, but he was visibly tired. For his age he is a wonder. His fingers are as light as ever and his enthusiasm as fresh as when a young man. The concert was for the benefit of the summer school of Villa d'Este, and took place at the pretty Teatro Quirino. Among the patronesses were Mrs. Fletcher, American Ambassador; Mrs. Lamond, of the American Academy and W. S. Cramp. D. P.

Joseph Schwarz' Tour Postponed

Charles L. Wagner has received a cable from Joseph Schwarz, in which the baritone states that the doctors have asked that he postpone his concert tour in this country for one year. Mr. Schwarz' health has not been very good for some time and the doctors feel that a year's rest is necessary, so all dates are being postponed until the season 1927-28.

FOREIGN NEWS IN BRIEF

PARIS HEARS UNCUT ST. MATTHEW PASSION—(Paris.) Not since 1900 has the Saint Matthew Passion, by J. S. Bach been given integrally. The Schola Cantorum has just accomplished this difficult task. The part of the Evangelist was sung by Maurice Weinandt, whose interpretation was dignified and intelligent, a model for that genre. The concert was given at the Salle Gaveau, under the directions of Vincent d'Indy. N. de B.

Berlin

KROLL OPERA PRODUCING BALLET—(Berlin.) During the remodeling of the Opera House on Unter den Linden the State Opera will do all its producing in the Kroll Opera House. The first new work to be given will be a full evening of a ballet called *Don Morte*, founded on a short story by Edgar Allan Poe, music by Wilkens. Max Terpis, the ballet master of the opera, is responsible for the action and will stage the ballet, as well as dance the leading rôle. Wilkens has also composed the music to a new ballet by Emil Pirchan, the scenic designer.

BERLIN CITY OPERA PLANS—(Berlin.) The Berlin City Opera has most elaborate plans for next season. A Verdi opera, never before performed in Germany, will open the house and it will be followed by Janacek's *Katja Cabanora*, Weber's comic opera *The Three Pintos* in Mahler's adaptation, the original version of Weber's *Euryanthe*, and the German premiere of Prokofiev's *Fiery Angel*.

HAUPTMANN PLAY AS OPERA BOOK—(Berlin.) Paul Gräner has written an opera on one of Gerhard Hauptmann's most successful plays, *Hannele*. Some years ago Mrs. Fiske produced the drama in New York with success. The leading rôle is that of a poor little girl who suffers and as she dies dreams of the effects of ill-use and exposure. The Dresden Opera has accepted the work for production.

C. H. T.

Rome

ROME HAS NEW CONCERT HALL—(Rome.) A new and badly needed concert hall was inaugurated recently by the Dalle Fornaci Quartet with Haydn's *Christ's Seven Words*, unheard here for many years. The hall is called the Capizzi and is in the old palace of a cardinal of that name.

D. P.

Vienna

NO MUSIC FOR AUSTRIAN SUMMER RESORTS THIS YEAR—(Vienna.) Visitors to the Austrian health resorts, notably

DE LARA'S NEW OPERA HAS SUCCESSFUL PREMIÈRE

Another American Engaged for Liège Opera—American Contralto Springs Into Fame

PARIS.—At the Teatro Municipal of Mülhouse a new musical drama, *Les Trois Masques*, has just been produced. The libretto is based on the pathetic drama of Charles Mère, to which Isidore de Lara has written a powerful and highly effective score. There is a wealth of melody, tender, dramatic and moving. The success of the piece was great and the composer was called out at the end. The staging was carefully done and highly successful and the interpretations excellent under the masterly conducting of Theodore Mathieu, already known for his work at the *Opéra Comique*, *Théâtre des Champs Elysées* and at *Rouen*. He has been recently appointed artistic director at Mülhouse and this was his first presentation of a hitherto unknown work.

Another Isidore de Lara opera, *Messaline*, has not been produced since its première for lack of a contralto capable of signing the difficult score. This honor was recently conferred by the *Theater Municipal de Tourcoing* upon Harriet Maccone, an American in France, who is rapidly rising to the top of her profession. A first class supporting cast was invited, which included Granal, the tenor from the *Opéra*, in the part of Hélon, and Carbelly, baritone, also of the *Opéra*, as Hares.

The story of *Messaline* is historic; she stands for the incarnation of decadent Rome. In the opera, one episode of her colorful life was selected. She has subjugated Hares to her charms, tires of him immediately, and starts out in quest of new sensations. Disguised she visits a low class resort, where she is rescued from violence by the gladiator Hélon, brother of Hares. The latter suspects and fears the intrigue with *Messaline* and comes to warn his brother, but by a ruse she has Hélon kill his own brother, after which he denounces the Empress and goes to the circus to be devoured by the lions. The three principal artists gave a remarkable performance both vocally and dramatically. But it was the range of Miss Maccone's voice which was most astounding. A deep contralto, she soars with ease, her production is flawless and her diction perfect, the whole showing an artist of talent and great earnestness. Small wonder that her services are being sought by numerous opera houses for next season. Contraltos of her calibre and range are indeed rare.

GEORGE TRABERTI FOR LIÈGE OPERA

As the season nears its end, fewer premières figure on the concert programs of the big orchestras. This week, interest was centered on a new work of Castaldi's *Marsyas*, which was given at the *Concert Colonne* under George Georgesco, conductor at the *Bucharest Opera*. The theme of this new work is drawn from Ovid's *Metamorphosis*, in which he tells of the Phrygian satyr Marsyas, who put divine hymns to music and thus challenged the power of the God Apollo. But the God was stronger and Marsyas was flayed alive. The work was warmly greeted and Mr. Georgesco received a well deserved ovation.

François Gaillard, progressive director of the *Liège Royal Opera*, showed his appreciation of American talent once more when he engaged a rising American tenor, George Traberti, to make his appearance in *La Traviata*, one of the American coloratura—Lucille Chalfant's—great successes. The local critics warmly praised Traberti's voice, which is of charming quality with excellent high tones. He has a fine appearance and acts with elegance and conviction. His success was well deserved. Mr. Traberti has now returned to Milan, where he is studying with Fernando Carpi, formerly of the *Metropolitan Opera Company*, but he will return to sing in *Liège* next season.

N. de B.

those to Bad Gastein and the other romantic summering places around Salzburg, will have to miss the usual daily morning and afternoon concerts this season. Negotiations between the representatives of the Austrian summer resorts and the Musicians' Union, conducted under government auspices, have led to a rupture. The musicians demanded a ten per cent. increase over last year's pay, whereas the respective municipalities insisted on a twenty per cent. reduction, owing to alleged bad business. Thereupon the Musicians' Union declared the boycott on the cities in question.

P. B.

JERITZA AND TURANDOT—(Vienna.) Maria Jeritza made her reentry at the *Vienna Staatsoper*, following her six months' absence, as Minnie in *La Fanciulla del West*. A well filled house applauded her singing, acting and horseback riding. The German première of Puccini's *Turandot*, scheduled at the *Staatsoper* for May, has been indefinitely postponed, since Jeritza's London season would interfere with her singing the title rôle. The diva has definitely broken off negotiations for her forthcoming appearances at the *Berlin State* and *Municipal Operas*. Her demands were so high as to prove prohibitive, especially since the agreement between the German opera houses and the Stage Union provides that no theater is allowed to pay a nightly salary exceeding 1000 Marks, of \$240.

P. B.

Miscellaneous

COBLENZ OPERA CLOSING IN AUGUST—(Coblenz.) Coblenz is now added to the list of German cities closing their operahouses next season. Owing to the bad financial condition of the city budget the aldermen have decided on the closing of the opera and the disbanding of the orchestra on August 1. In order to continue, a subvention of \$85,000 would be necessary. The house was built in 1787 under the *Kurfürst Clemens Wenzeslaus*. It is the oldest *théâtre* in the Rhine district and with the orchestra, the *Music Institute*, which has existed for over 100 years, will also go out of existence.

C. H. T.

SCHÖNBERG'S GURRELIEDER IN OPERATIC DRESS!—(Berlin.) The *Staatsoper* has at last succeeded in obtaining the consent of Arnold Schönberg for its plan of producing his choral work, *Gurrelieder*, in scenic form next season. The official announcement has so far been withheld, but elaborate preparations for this unique production have already begun.

B. R.

FIRST GERMAN COMPOSER IN BELGIUM—(Antwerp.) Heinrich Zöllner is the first living German composer to be given a hearing in Belgium since the war. His opera *The Sunken Bell*, based on Hauptmann's play, was given last week at the Flemish Opera in Antwerp. It had a fine reception.

MONTEVERDE OPERA PRESENTED BY SMITH COLLEGE

NORTHAMPTON, MASS.—Claudio Monteverde's opera, *The Coronation of Poppea*, was heard for the first time by an American audience at Smith College, April 27 and 28. The presentation, under the auspices of the department of music at Smith, served to formally dedicate Sage Hall, recently completed and especially designed for college dramatics and music. Two capacity audiences, including many prominent musicians and music critics of the east, witnessed the presentation of this little known but richly endowed opera of the seventeenth century. Prof. Werner Josten conducted and the stage management was under the direction of Prof. Samuel A. Eliot, Jr. Members of the Springfield Symphony Orchestra, assisted by a group of student musicians and a harpsichordist, served as accompanists.

Although frequently produced in Europe in the years following its initial performance in 1624 at Vienna, *The Coronation of Poppea* never has been offered to American audiences. Its only revision since 1646 was in 1905 by Vincent D'Indy of France. D'Indy also revived the orchestration and at the Smith College production, the more important scenes from the libretto, as revised by D'Indy, made up the brilliant court tableaux in which Nero and Poppea are the central figures. Tragedy and comedy alternate with surprising effectiveness in *The Coronation of Poppea*. There are moments of dramatic intensity, yet the delicious bits of comedy are frequent. Cyril Pitts, tenor of New York, gave a creditable portrayal of the difficult role of Nero. Margaret Josten, wife of Prof. Josten, was a regal Poppea and moved the audience to frequent and lengthy applause in her numerous effective scenes. Mrs. Josten has more than ordinary histrionic ability, as was manifest in the various scenes, and a voice of fine tonal quality and clearness. Marie Milliette, of the faculty, was a happy choice as Octavia. Postley Sinclair, also a member of the faculty, handled the death scene of Seneca in masterly fashion. The duet between Mr. Sinclair and John McNamara, tenor, was impressive. One of the lighter moments of the opera was the delicious love scene duet by Grace Donovan and Ethel Lyman.

While the stage settings were simple they were richly colorful and artistically arranged with unusual light effects. Elaborate Roman costumes, designed at the college especially for the production, added considerable charm to the event.

The cast numbered 40 in all. Of this number thirty-three

were members of the faculty, students, or wives of faculty members, while the remainder were residents of Northampton and Amherst. The faculty-student orchestra was an enjoyable feature, especially in the overture which offers passages of exquisite melody. Under the skillful direction of Prof. Josten the orchestra was a delightful addition to the opera. In less important roles of the opera, were: Jane Dorsey, Leona Gabel, Nancy Mitchell, Florence McArdle, Marjorie Williams, William D. Gray, B. F. Gustin, Ivan T. Gorokoff, Carl F. A. Lange, Arthur W. Locke, John McNamara, William Orton, Huntington Bliss, Julius Bixler, Alfred V. Churchill, A. T. Jones, Howard A. Meyerhoff, Wilson T. Moog, A. L. Race, H. Edward Wells and F. Warren Knight, Marion Appelbee, Gertrude Smith, Sally Linley, Mary Thayer Bixler, Marie Churchill, Helen Patch, Helen Withington, Abby Belden, Edith Burnett, Jane Dorsey, Leona Gabel, Kathleen Griffin, Nellie Lamson, Nancy Mitchell, Ruth Warner, Florence McArdle, Marjorie Williams, Dorothy Woods and Kathleen Case. The costumes and headresses were designed and executed by Marie Churchill, Mrs. Sidney Fay, Elizabeth Kimball, of Northampton and Gertrude Linnell of New York. Solon Robinson and Robert Withington were responsible for the stage properties.

R. I. D.

BERLIN

(Continued from page 5)

customary in German performances. Though the German language does not admit of the swiftness, lightness and agility of the Italian *parlando* style, the recitations, sung by able artists are nevertheless greatly preferable to the usual declamation. The music can flow more smoothly without the frequent interruptions. The stars of this performance were Lotte Schöne, a graceful and most charming Rosina, whose delicate vocal art proved fully equal to her role, and Wilhem Guttmann, who, as a humorous, vivid Figaro, revealed a musical temperament and feeling for the style of opera bouffe adequate to even exacting demands.

NEW GUESTS AT MUNICIPAL OPERA

Several guest performances at the Municipal Opera demand attention, on account of the singers' artistic quality. Aagard Oestvig, the well accredited tenor and his wife, Maria Rajdl, both members of the Vienna Opera, evinced unusual qualities as Don José and Micaela in Carmen. They are about to leave Vienna, and rumor has it that they may come to Berlin, but it is impossible to say whether they would be desirable members of the Berlin ensemble until they have been heard in other roles. Katharina Arkandy, a Hungarian singer, to judge from her name, and as yet still unknown here, made an excellent impression by her rendering of the Queen of the Night in Mozart's Magic Flute. In spite of a certain nervousness, her command of coloratura singing and her musical feeling were quickly recognized. Heinrich Reh-

kemper has just sung the first of a series of guest performances of which more can be said after its termination.

WEINGARTNER AND KLEIBER

A number of symphony concerts have taken place recently. Weingartner, esteemed and admired in Berlin for more than thirty years, has this season given only one concert instead of the customary series. His program, as usual, was limited to the most popular and "safe" numbers of the symphonic repertory namely, works by Schubert, Schumann and Brahms. The musical world knows with what eminent mastery Weingartner conducts the classics, and his ease, elegance and brilliancy of interpretation had their usual electrifying effect. As a soloist, Weingartner introduced the Dutch singer, Co van Geuns, to the Berlin public; she is an artist who impressed her audience more with her musical culture and cultured taste than extraordinary vocal art.

Kleiber's last symphony concert with the State Opera Orchestra was dedicated exclusively to Bruckner's ninth symphony. It was a wonderful performance of absolute clearness, touching emotional intensity and noblest sound effect. Bruckner died before he could find a suitable opening for the finale of this symphony; he desired that his *Te Deum* for chorus and orchestra should be substituted for the last movement and Kleiber acted according to Bruckner's wish; he performed the jubilant and monumental *Te Deum* with the help of the excellent Staatsoper chorus. It is possible to play Bruckner's ninth symphony without the *Te Deum*, its musical contents being abundant and in great variety of mood, it is seldom done because of the embarrassing problem of how to fill the evening, the three finished movements being somewhat too short for the average symphony concert,—and pieces by other composers hardly match Bruckner's religious ecstasy and mysticism.

COFFEE CANTATA WITH CLAVECIN

The International Society for Modern Music recently gave an orchestral concert, conducted by Oskar Fried. The program did not contain actual novelties, but rather a number of modern works already heard and recognized as valuable. Anton Webern, the oldest Schönberg pupil, in his *Passacaglia*, op. 1, shows his master's influence, an austere seriousness and profound intellectuality not without impressiveness, but at the same time a certain dryness and lack of color and verve, qualities which one finds abundantly in Béla Bartók's spirited dance suite. Ernst Krenek's violin concerto finds an admirable interpreter in Alma Moodie, so highly gifted for the problems and curiosities of hypermodern music. Krenek's concerto has been played in many cities, although it has been admired only by a small clique of partisans. A symphonic suite from Prokofieff's opera, *L'Amour des Trois Oranges*, is less problematic, but all the more effective even in the popular sense of the term.

Alice Ehlers, who plays the old clavécin with so much technical perfection, charm and refinement, had in her last concert the valuable assistance of Maria Ivogün. It was a most enjoyable evening, offering a selection of humorous, idyllic music by the great masters Bach, Handel, Telemann, Gluck and Mozart. A numerous public was charmed by the quaint humor of Bach's *Coffee Cantata*, the same master's *Capriccio* on the Departure of the Beloved Brother, and a sonata for two flutes.

AMERICA AGAIN TO THE FORE

Other masters of the violin have been heard as well. Karl Flesch has come home again from America and has shown in his concert that his admirable art of playing has not diminished, rather developed if that is possible. A Bach sonata, the Ernst concerto in F sharp minor and Paganini's octave étude, played with absolute perfection, were the culminating points. No less perfection, though a different individuality was shown in Hubermann's superb playing of the much abused Mendelssohn concerto, and his superior mastery of the Bach Chaconne. Joan Manén, known and appreciated everywhere as one of the most elegant virtuosos, has of late developed his faculties in a remarkable manner as regards serious musicianship, a progress which promotes him to an artistically higher rank. The American pianist, Walter M. Rummel, must be mentioned, for the impression made by his strong, manly art in a series of recitals here. His Bach playing was especially remarkable, evincing high pianistic and musicianship qualities, which were characteristic of some piano arrangements of organ compositions made by him.

H. L.

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Ojai Valley Festival Enjoyed

OJAI, CAL.—Elizabeth S. Coolidge's splendid Festival of music (in co-operation with Frank J. Frost) took place here on April 16, 17 and 18 and achieved the usual success to which Mrs. Coolidge's enterprises are accustomed. It was three days of delightful music and warm appreciation was manifested. Great was the enthusiasm that greeted the work of the London String Quartet, assisted by that always delightful pianist, Myra Hess, in the opening concert on Friday. A song recital of merit the following afternoon introduced Anne Thursfield, soprano, with her appealing voice, accompanied by Irene Jacobi, piano; Elias Hecht, flute, and the San Francisco Quartet. The second Saturday concert brought a combination of unusual interest—Myra Hess and Harold Samuel at the piano, and Hans Kindler, cellist. In the opening number, these three sterling artists were heard in a superb rendition of Beethoven's sonata for piano and cello, op. 5, No. 2, in C minor. It was one of the most enjoyable numbers of one of the most enjoyable concerts of the Festival. The Little Symphony of New York, The Barrere Ensemble, Harold Samuel, and Georges Barrere as flute soloists, provided the Sunday matinee concert and gave a varied program that served to show the organizations and soloists to best advantage. In the evening, The Chamber Music Society of San Francisco gave a sample of their sterling art and first rank musical gifts. It was the final concert and rounded off the Festival admirably.

W.

Leonard Liebling Talks Music

Although his season of critical duties is closed, Leonard Liebling, editor in chief of the *MUSICAL COURIER*, and music critic of the *New York American*, continues to be in demand as a speaker on musical topics. Last Monday evening he made the principal address at the Hotel Commodore dinner of the Apollo Club of Brooklyn, and also helped to inaugurate Music Week by speaking over the radio at the new broadcasting station atop Madison Square Garden. Today (Thursday) Mr. Liebling is to be a guest at the Town Hall luncheon of the American League of Professional Women (Music Forum) when his subject will be *What Shall We Do About Jazz?*



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Distinguished American Violinist Believes That All the Noise and Publicity One Hears Today in Connection With the Music Modernists and Jazz Is Simply Youthful Experiment at Living and Will Lead to Something Worth While to Come

After talking a half hour recently with Roderick White, the violinist, I said to him: "You ought to write it down." "Well," said he, "I'm giving it to you. You can write it down."

"No, I can't," said I. "It's too complex, and I'll probably stick in a whole lot of my own ideas."

"That might be a good thing," he added with a laugh.

"No," I argued, "it wouldn't. We don't agree about a lot of things, and if I put in my own ideas I will give you opinions just the opposite to those you have expressed. For instance, you don't believe in exercises."

"I didn't say that," returned Mr. White.

"You sure said something like it!" I insisted.

"What I said was that a student would learn his technic quicker if his interest was aroused so that he had a real desire to accomplish whatever technical point he encountered that was beyond his powers."

"In other words, play nothing but pieces?"

"Not exactly that. But have the interest aroused by pieces."

"You mean, then, that the student should be given a piece first and then exercises to supplement the study when difficulties came in his way?"

"Well, if a boy or girl wants to play a thing very badly he or she will work hard to overcome whatever technical difficulties stand in the way, isn't that so? Harder, a great deal, than if it is a mere exercise intended to prepare for some mythical piece to be played at the discretion of the teacher sometime or other—a piece the pupil may not like when it does come!"

"That sounds logical, but apply it, say, to composition. If the composer does not write a lot of counterpoint exer-



Swain photo, London

RODERICK WHITE

cises he will forever be hampered in his composition. Beethoven studied counterpoint until the day of his death, and Schubert bemoaned the fate that had made him deficient in it.

"Yes. But Beethoven and Schubert had the great desire to compose. You may say that they composed first and learned counterpoint afterwards. Wagner never had any very great amount of counterpoint teaching, and look at his amazing technical facility!

"But isn't one of the troubles with the modern school that they refuse to learn the rudiments properly?

"I wouldn't say so. No. I think the trouble with the

modern school is that we are now in a transition period. "Trying to find something to say after Wagner said it all!" I suggested.

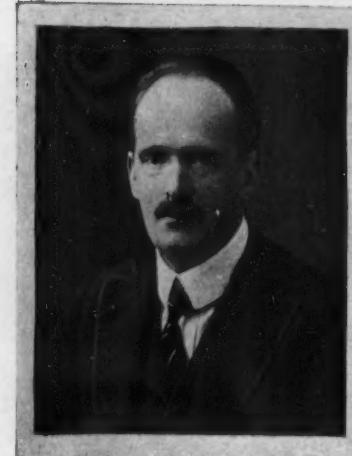
"Not so much that as the growth that has taken place and the change of ideas and ideals. The things that Wagner said would not satisfy the modern element. We have lived past even the most recent classics. It is our desire to express, today, an entirely different set of emotions."

"Do you think any of the moderns are doing it?"

"No. Hardly. They are too soon in the field. The emotions themselves are not yet crystallized. The ordinary passions that satisfied the classic writers up to Strauss no longer have any meaning. There was a beginning of change in Debussy. Now there is more change. But suppose I ask you what the modern world wants to express, what would you answer?"

"I wouldn't answer," said I. "I have really no idea. They call it a jazz age. But what is jazz?"

"They call it a jazz age, but that means nothing except, perhaps, disorder. The moderns probably have other things in their minds or emotions that they wish to put on paper,



CONAL O'C QUIRKE,

whose pupil, Mignon Sutorius, a young mezzo, made a marked impression, both as an actress and vocalist, in Verdi's *Othello*, in a performance of that exacting work given by members of Signore De Angelis Company, at the Brooklyn Academy of Music, on April 10.

see and hear more of it today because parents are better educated, better able to think independently, and they realize the futility of playing the losing game our grandfathers were so fond of, trying to suppress youth. Today youth is put on its own responsibility and learns to think for itself, to protect itself. But all this noise and publicity is simply youthful experiment at living and will lead to something worth while to come. Youth is getting the technic of living."

"Just as it is getting the technic of the arts and sciences."

"Yes, only living is more important. Have you ever stopped to think that every individual lives the whole history of the world. The new-born child is pure animal. He ceases to be animal when he learns habits of civilization, learns to talk, learns to think, escapes from the purely reflex and instinctive acts of the animal. Then he goes on with man's experiments, and ends up with age by being a conservative like his parents, only his conservatism is not the conservatism of his parents but rather his own weariness of experiment and change."

"But if that is the way of life, why isn't the American musician as numerous and as great as the European musician?"

"Some of them are probably greater. But the world knows nothing of their greatness because they are not able to build on a past. There is no past here that satisfies them. Experiment again! The American must build the whole edifice from the ground up and every part of it must first be invented, planned, experimented with. It is coming, but, of course, slowly. Americans who fall easily into European methods and traditions are as good as any Europeans. The others will be greater than the Europeans."

"You are optimistic."

"Of course. Everybody must be optimistic who sees life as a whole, not in short sections. All we have to do is to boost the truth and get away from the fallacies that are so widespread."

"In other words, get on the band wagon and boost for the future."

"Sure, I'm on already. Join me."

"All right, we're both on." And with that this brilliant thinking musician took his leave.

La Forge-Berumen Radio Program

The La Forge-Berumen radio program on April 10 proved an excellent one. Margaret Weaver, who possesses a contralto voice of beautiful quality, sang two groups, creditably supported at the piano by Charles King. Samuel Ljungkvist, well known Swedish tenor, rendered two groups of songs in his native tongue. Mr. Ljungkvist is a gifted artist and his singing was delightful. Hilda Holper accompanied him artistically and effectively. Emilie Goetze, pianist, was heard in two groups of solos which she played in fine style. Miss Goetze possesses a clear crisp tone that is so necessary for broadcasting. These programs are broadcast each Saturday evening direct from the La Forge-Berumen Studios, New York, through station WOR.

MARGUERITE MELVILLE LISZNIEWSKA

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JUILLIARD MUSICAL FOUNDATION

New York

GRADUATE SCHOOL

FACULTY 1925-1926

KENNETH M. BRADLEY, Educational Director

PIANO:

Mr. Ernest Hutcheson
Mr. Josef Lhevinne
Mme. Olga Samaroff
Mme. Yolanda Mero
Mme. Rosina Lhevinne
Mr. Alexander Siloti
Mr. James Friskin

VIOLIN:

Mr. Paul Kochanski
Mr. Albert Spalding
Mr. Georges Enesco
Mr. Hans Letz
Mr. Edouard Dethier

VOICE:

Mme. Marcella Sembrich
Mme. Anna Schoen-Rene
Mr. Francis Rogers
Mr. Paul Reimers

'CELLO:

Mr. Felix Salmond
Mr. Emmeran Stoeber

COMPOSITION:

Mr. Rubin Goldmark

In addition to the major subjects, instruction is given in solfège, modern languages, ensemble, general theoretical subjects and musicianship; also lectures on various cultural topics.

ANNOUNCEMENT

The Juilliard Musical Foundation awards fellowships and scholarships to exceptionally talented students in composition, instrumental (piano, violin, 'cello) and singing, which provide instruction under eminent artist instructors, and in accredited institutions.

They will be granted only to students of American citizenship, who intend to follow music as a vocation, as public performers, teachers, composers or conductors.

Such awards will be classified as graduate or undergraduate.

Graduate students should be over fifteen years of age and under thirty, and have a general education equivalent to a regular four-year high school course.

They must be able to pass tests in ear training, sight reading, and general theoretical knowledge.

Piano students must be prepared to play a prelude and fugue from Bach, a sonata of Beethoven, a nocturne of Chopin, or a similar composition of a group of two numbers of their own choice.

Violin students must be able to play major and minor scales and arpeggios in three octaves. Études by Kreutzer, Fiorillo and Rode. A concerto of corresponding difficulty of the Bruch G minor or Wieniawski D minor, and a group of three numbers of their own choice.

'Cello Students: Scales and arpeggios in major and minor keys, with various bowing through three octaves. An étude or caprice by Franchomme, Piatti, Dupont, Servais, Lee or Dotzauer. Part of a Bach Suite unaccompanied. A movement from a sonata or concerto and a group of two modern numbers.

Vocal students will be required to perform vocalises, an air from Gluck, Handel or Mozart; a song from a foreign language, and a song by standard modern English or American composers.

Composition students must be able to demonstrate a knowledge of harmony, counterpoint and an elementary knowledge of form, and must submit original works in strict or free form and be able to develop a given theme in strict or free form.

Students receiving graduate appointments will receive their instruction at the Juilliard Graduate School, 49 East 52nd Street, New York.

Applicants for undergraduate scholarships must be over twelve and under twenty-four years of age, and be able to demonstrate unusual musical ability.

Undergraduate scholarships will not be granted to students who are financially able to pay for instruction.

The place of study for the undergraduate student will be determined by the examining board after each student's qualifications and needs have received individual consideration.

ZONE EXAMINATIONS

In order that students from all parts of the Nation may avail themselves of the opportunities offered by the Juilliard Musical Foundation, a number of Zone Centers will be designated in different parts of the U. S. Examinations will be conducted in the following cities on dates specified below:

| | |
|---------------------|-------------|
| CINCINNATI | MAY 18, 19 |
| KANSAS CITY | MAY 21, 22 |
| MINNEAPOLIS | MAY 24, 25 |
| CHICAGO | MAY 27, 28 |
| NEW YORK | JUNE 1 to 8 |
| LOS ANGELES | JUNE 16, 17 |
| SAN FRANCISCO | JUNE 21, 22 |
| PORTLAND | JUNE 25, 26 |
| SEATTLE | JUNE 29, 30 |

PROFESSIONAL ENGAGEMENTS

All graduate students will be assisted in securing professional engagements.

The Juilliard Musical Foundation will arrange a New York debut for qualified students and assist in every way possible securing professional performances in other parts of the Nation whenever the Foundation feels they are ready for a professional debut.

On the other hand it will do everything in its power to discourage ill-advised debuts.

Announcements will be made concerning the first debuts arranged by the Juilliard Musical Foundation.

In addition to the Zone Centers mentioned, the Foundation is arranging to establish, before the spring of 1927, examinations in Boston, Washington, Atlanta, New Orleans, Detroit, Dallas, Denver and other localities as needed.

In each Zone there will be a local examining board; all examinations will be supervised by an examiner from New York.

Application forms will be furnished by the office of the Foundation upon request of the individual applicant, and when filled out should be filed in New York two weeks in advance of the date of the first examination.

PROFESSIONAL ENGAGEMENTS

Students who are qualified for teachers will be aided in securing positions with reliable institutions.

For further information address:

Juilliard Musical Foundation

49 East 52nd Street, New York

Lenore Cohrone a Singer and Artist of Renown

Lenore Cohrone from her girlhood showed remarkable musical gifts. At the age of seventeen she was a fine pianist and teacher, and of assistance to her mother in supporting the entire family after the death of her father, Cicero Cohrone.

Fate decreed, however, that a brighter future was in store for the young girl. Some one discovered she was the possessor of an unusually beautiful voice and advised her to go to New York to study with Delia Valeri, who took the young singer to Italy in 1923. In Naples she sang for Gigli, the Metropolitan Opera tenor, who, after hearing her in the Suicidio aria from *La Gioconda*, wrote a letter to Lusardi, the late Milan agent, in which he said in part: "Dear Peppino: Miss Cohrone, the bearer of the letter, is coming to Milan. I know that you, as a rule, do not like to bother with beginners, but if you will this time make an exception I am positive that some day you will thank me for this introduction, more than I shall thank you for your favor."

Lusardi heard her sing, agreed to take her under his management, and advised her to Italianize her name into Leonora Corona.

After a few months the town of Castellammare Adriatico, to celebrate a visit there by Premier Mussolini, gave a few performances of Boito's *Mefistofele*, the company being from the Costanzi of Rome, under the direction of Edoardo Vitale. Lenore Cohrone was a most successful Elena. After a few performances, owing to the sudden indisposition of the artist to whom the role of Margherita had been entrusted, Miss Cohrone jumped into the breach and scored a fresh triumph, singing both roles. This was the beginning of a career which, for two years, extended over fourteen theaters and was an uninterrupted series of successes. The young singer has to her credit a collection of fine newspaper comments from her various appearances, including those at the San Carlos of Lisbon, Portugal, under the baton of Serafin, the grand Liceo of Barcelona, Spain, and the La Scala of Milan in such operas as *Trovatore*, *Aida*, *Cavalleria Rusticana*, *Tosca*, *Fedora*, *Mefistofele*, *Rosenkavalier*, *Siegfried*, *Francesca da Rimini*, *Juliet and Romeo*, and others.

Riccardo Zandanai selected her in many instances to sing

the difficult role of Francesca, and it was last September that the composer once more selected her as the principal singer in his *Juliet and Romeo* at Varese. This performance, owing to its nearness to Milan, was considered a Milan premier, with the presence of the most illustrious representatives of musical art, such as Toscanini, Scandiani, Panizza, etc., and of musical critics from all over the peninsula.

Miss Cohrone's debut at La Scala was accompanied by some very unusual circumstances, which offered her an opportunity to show her mastery of artistic resources as well as her perfect musicianship. The artist who was singing Brunnhilde in Siegfried fell ill and Miss Cohrone replaced her at the eleventh hour, without any rehearsal, winning immediate success and including the hearty congratulations of Conductor Panizza. The critics, in commenting on her success, pointed out the beauty and power of her vocal equipment, her interpretive talent, her fine acting, perfect intonation, musicianship and statuesque beauty.

There are two things of particular note in the analysis of this young singer's work, and these are: the rapidity with which she has come to the front, and the undeniable fact that such results have been obtained through real merit. At these times, when Italy is being invaded by numerous unprepared singers seeking to make a debut at all costs, the fact that a debut is such a highly successful one and is also remunerated, is itself a fact that commands admiration and is at the same time proof that a career can be made in Europe, if the artist has the necessary requisites.

R.

Paderewski Tour Nears End

Paderewski, after an absence of several months, returned to New York following his recital in Hartford, May 2. He will not be heard again in this city, but will give his two remaining concerts of the season in this vicinity. On May 7, he will play at the New Rochelle High School, New Rochelle, N. Y., and on May 12, at the Orange, N. J., High School. This will round out a tour of seventy-two recitals, which began in Trenton, N. J., November 10. It took him as far south as Havana, west to the Pacific coast, north to Toronto, and east to Boston. More than half a million

people have comprised his audiences during the season, according to his manager, George Engles. This exceeds the record-breaking tour on the occasion of his return to the concert platform in 1922, at the close of his period of political activity.

Holland Trio's Success

Josephine Kirpal, Else Letting and Mary Bennett, comprising The Holland Vocal Trio, with Mr. Bos at the piano, form a unique combination, and their April 7 concert in Aeolian Hall, New York, brought them rounds of applause from the large audience. Victor Harris said: "I heartily enjoyed the performance and think that your voices are individual, beautifully modulated, and your style admirable; it was a pleasure to hear such a charming ensemble." Charles



THE HOLLAND TRIO,

consisting of Josephine Kirpal, Else Letting and Mary Bennett; they have given recitals in Aeolian Hall. (© Underwood & Underwood)

H. Parsons of the Brooklyn Apollo Club wrote: "Not only a novelty, but artistic to the limit."

Praise from the local press was general, some of the sentences reading: "Blended in harmony and showed natural aptitude in an unusual field; audience applauded the quaint and varied art and folk songs of four centuries" (Times); "Voices of more than common beauty and cultivation, charmingly blended" (American); "Made a pleasing and distinctive impression, singing expressively with well blended tone . . . sang their madrigals with spirited lightness" (Herald Tribune); "Their evident sympathy with the character of their offerings, their sound style of delivery and intelligent command of color and phrasing made the program effective and unusually enjoyable" (Sun); "It is refreshing to come upon a concert like that of the Holland Trio; it was both unusual and delightful. . . . the three young women sing almost like one musical instrument" (Evening World).

Opera Season in Washington Ends

WASHINGTON, D. C.—The fifth and closing performance by the Washington Opera Company was given at the Auditorium, April 15. In selecting Pagliacci and Segreto di Susanna, General Director Edouard Albion provided two works not frequently heard here despite their popularity elsewhere, and in consequence drew a large audience for the late season production.

The casts were of the usual standard on this occasion, including two local debuts and one American first time. For the Leoncavallo opera Ellen Dalossy was delightfully refreshing as Nedda. She sang with ease and assurance on her initial bow to Washington. Mark Maroff's initial attempt before a new world gathering was pleasant. He handled the role of Canio comfortably, singing in good fashion and acting suitably. One looks to his further work with considerable interest. His voice is large, smooth and highly adapted to dramatic portrayals. Giordano Paltrinieri, well known at the Metropolitan, was an excellent Beppe. Silvio was happily rendered by George Cheshanovsky, so delightfully recalled for his work in the prior production of Lohengrin. No better singing of the music for Tonio has recently been heard in these regions than that offered by Ivan Ivantoff. One wonders at his versatility. More particularly does one wonder when consideration is given to the fact that he directs every staging of the company as well as appears in the cast.

The Wolf-Ferrari score was a charming bit done by Dora Phillips (local debut), the original American Suzanne; Mr. Ivantoff again as Count Gil, and Mr. Paltrinieri as Sante. The artists were entirely satisfying in their respective parts. The orchestral direction fell to Jacques Samoussaud, in whose honor the two operas were given. Assisting him was Moes Zlatine, under whose tutelage the chorus gave a very commendable account of itself.

The season on the whole has been quite a success. There was a slight deficit to be met by the guarantors but in view of the great amount of music furnished Washington during the current year the efforts on the part of the management are most praiseworthy.

T. F. G.

Pro-Musica Quarterly Issued

Pro-Musica has issued its quarterly bulletin and manages to make it interesting. It is a regular musical trade journal with advertisements of musical artists, teachers, publishers and managers and reading items about the members of the Pro-Musica society, formerly the Franco-American Musical Society. The March-June issue has articles by Joseph Yasser, Charles Koechlin, Alfredo Cassella, Ely Jade and a letter from Paris by Jeanne Herscher-Clement.

De Horvath Under Annie Friedberg Management

Cecile de Horvath, pianist, has just recently gone under the Eastern management of Annie Friedberg of New York. E. A. Lake and Maude N. Rea will continue to act as Mme. de Horvath's Western representatives.

**"HELEN TESCHNER TAS"**

New York
Times,
March 27,
1926

the violinist, gave the last of her three recitals at Steinway Hall last evening, with the assistance of Arthur Loesser. They were heard in Nardini's E minor concerto, Beethoven's G major sonata and a sonata by Gabriel Fauré.

"In all of them Mme. Tas acquitted herself with conspicuous ability. Her tone attracted attention for its invariably beautiful quality, joined to a technique ample and mature. A keen musical intelligence guided her interpretation, and her style was at once dignified and romantic.

"The Nardini concerto, in its three movements, gave an insight into the artist's methods. The same earnestness and sincerity gave life and meaning to the Beethoven sonata, making it sound astonishingly new and grateful to modern ears.

"Mme. Tas attacked the Fauré sonata with enthusiasm, in the rhapsodic vein, skillfully adapting herself to the change of idiom. She had the able collaboration of Mr. Loesser at the piano."



HELEN TESCHNER TAS is available for engagements on the Pacific Coast in January, 1927

For particulars, address Erminie Kahn, Management
Helen Teschner Tas, 220 West 98th St., New York.

**EXTRAORDINARY ACCLAMATION of the Boston Press of Two Artists from
THE ARTHUR WILSON STUDIO, Boston**

Both Singers have been under the personal care of Mr. Wilson exclusively, both in voice and interpretation for three and a half years IMMEDIATELY preceding these appearances.



—An UNCOMMON AUDIENCE, composed for the most part of professional musicians and cultivated amateurs, who made no secret of their pleasure at a youthful artist's performance.

Miss George possesses CHARM OF PRESENCE and a DELIGHTFUL STAGE MANNER. Her technique shows MANY EXCELLENCES and bespeaks a THOROUGH TRAINING. PERSONALITY stamps her performance. PROMISE IS WRIT LARGE IN HER TALENT.—*Transcript*.

—with REAL MUSICIANSHP and NOTABLE INTELLIGENCE, with

Miss George and Mr. Lautner represented the studio out of the six Boston singers appearing as soloists this season with the People's Symphony Orchestra.

MISS GEORGE HAS BEEN ENGAGED FOR THE PART OF LAURA IN "GIOCONDA" AT THE KEENE, N. H., FESTIVAL, MAY 20. GEORGE S. DUNHAM, CONDUCTOR

DOROTHY GEORGE

(Mrs. ARTHUR WILSON)
MEZZO-SOPRANO

—a singer of many admirable qualities.—*Globe*.

Début Recital—Jordan Hall—October 30, 1925

To this diversified program Miss George brought a degree of emotional variety above the average. Quick to adapt herself to the varying moods of her music, she sang with a MUSICAL UNDERSTANDING and a REAL APPRECIATION of the composer's intentions. HER FINE COMMAND OF VOCAL RESOURCES, which nevertheless was only felt and never intruded between her and the music, her MORE THAN EXCELLENT DICTION, immediately placed her AMONG THE MOST INTERESTING SINGERS who have appeared here this season, a singer whom it WOULD GIVE PLEASURE TO HEAR AGAIN, not only for the interest which her choice of songs excites, but for the INTELLIGENCE and MUSICAL FEELING which she brings to their interpretation.

—Stuart Mason in the *C. S. Monitor*.

technical virtues of a MARKED EXCELLENCE—her ADMIRABLE LEGATO ABOVE ALL, and her ATTACK—Miss George is a singer who KNOWS WHAT SHE IS ABOUT AND WHY.—*Herald*.

Soloist, People's Symphony Orchestra, Jan. 17, 1926.

Miss George sang the air from "Samson and Delilah" in RICH RESONANT VOICE, and with ample regard for the musical qualities.—*Transcript*.

Miss George's voice has a BEAUTIFUL, VELVETY QUALITY which the Saint-Saëns aria shows to advantage.—*Herald*.

JOSEPH LAUTNER

TENOR

Recital—November 24, 1925 (His third in Jordan Hall)

For Mr. Lautner really commands A SEEMINGLY LIMITLESS VOLUME OF TONE; ALL WITHOUT FORCING OR UNPLEASANT QUALITY. His tone, whether singing thus with full voice or whether singing more softly—or very softly—is one OF RARE BEAUTY. FOR LONG, JORDAN HALL HAS NOT HEARD ITS EQUAL, always excepting Mr. Crooks. Intonation was perfect. THE ENTIRE TECHNIC OF SINGING has become SEEMINGLY EASY for him; while his musicianship, by the evidence of all these songs, is OF THE HIGHEST ORDER.—*Transcript*.

He has A FINE VOCAL TECHNIC which permits him to gain his effects with ease. Even if he had not been able to bring to it THOSE SUPERIOR INTERPRETATIVE QUALITIES which he did, the program did credit to Mr. Lautner.—*C. S. Monitor*.

—WHO HAS GROWN AMAZINGLY IN HIS ART since those first semi-public performances as soloist with the Harvard Glee Club. His concert last night proved him a singer of A WIDE RANGE and of a VERY HIGH ORDER, for not only has he a lovely voice, but he sings with a fine intelligence and style; and he knows how to choose and arrange his program.—*Herald*.

As one listened to him last night, the joy of words sung intelligibly and with AN EXCELLENT ACCENT, whether it was German, French or English, grew forcibly upon him; A DICTION THAT NEVER LOST THE FINE FLOW OF THE MUSICAL LINE, THE OUTLINE OF THE PHRASE.—*Herald*.

Beautiful song followed beautiful song—a plethora of riches.—*Globe*.

To single out for special praise his performance of this or that song of last evening is not altogether easy, but mention should be made of his SKILLFUL AND FINISHED singing of Handel's "Lusinghe piu care," and of his ELOQUENT interpretation of Duparc's "Soupir."—*Post*.

His voice showed an enviable suppleness in the passage work of Handel, but even more to be praised is the DISTINCTNESS OF EVERY SINGLE NOTE in this florid singing.—*Transcript*.

Mr. Lautner's tones are fuller and surer, and his phrasing and diction greatly improved over his previous appearances. Especially of importance is the fact that his voice has become more beautiful in quality.—*American*.

Soloist, People's Symphony Orchestra, March 21, 1926.

NEEDLESS TO SAY, Mr. Lautner sang excellently. His interpretation of the aria proved anew that he possesses restrained and finished artistry in addition to a REMARKABLE VOICE. The audience received him with enthusiasm, forcing him to add AND REPEAT an encore.—*Post*.

MR. LAUTNER HAS BEEN ENGAGED FOR THE PART OF ENZO IN "GIOCONDA," KEENE, N. H., FESTIVAL, MAY 20, GEORGE S. DUNHAM, CONDUCTOR.

THESE ARTISTS ARE BOOKING FOR SEASON 1926-27

The Arthur Wilson Studio
905 Boylston Street, Boston

Special Summer Course
June 28 to August 6



Joseph Lautner, tenor, who was obliged to postpone his appearance as soloist earlier in the season, greatly pleased yesterday's audience. He sang Siegmund's "Love Song" from "Die Walkure" with considerable dramatic effectiveness. In response to cordial applause, he added Cesar Franck's "Panis Angelicus." In this the EXQUISITE LYRIC QUALITY of his voice, his TECHNICALLY ADMIRABLE and MUSICALLY SYMPATHETIC singing made a deep impression. There was so much applause that he finally was obliged to repeat "Panis Angelicus." And when an audience ENCORES AN ENCORE, one feels pretty certain that the motive is not politeness, but REAL ENTHUSIASM.—*Globe*.

One who has followed Mr. Lautner's career with interest from his first public appearances with the Harvard Glee Club in his college days is glad to testify that his singing has never seemed so MATURE, so VIGOROUS and so POLISHED as it did in the Franck number yesterday.—*Globe*.

Mr. Lautner, as is his wont in these days of GROWING POPULARITY, CAPTURED THE ENTHUSIASM of his listeners. The fluency and flexibility of his voice rounded the Wagnerian phrases. CLEAR CUT ENUNCIATION sharpened the mood of the text. TONAL COLOR AND BRILLIANCE warmed the whole. As encore, ITSELF ENCORED in turn, Franck's "Panis Angelicus" was the singer's choice. To hear Mr. Lautner sing music as different as the Wagner and the Franck was to gain a definite clue to his MUSICAL PROGRESS. This tenor, it seems, HAS A MIND TO MATCH A VOICE.—*Transcript*.

In Providence, Lauderdale Bldg.,
on Wednesdays.
Next Season Chopin Club Rooms,
Strand Bldg.

Carnevali to Conduct Opera Class at Tivoli

Vito Carnevali, the distinguished musician, has been engaged to teach at the Summer Master School for Americans at the famous Villa d'Este in Tivoli under the supervision of the Italian Government. Mario Corti, the eminent



Campbell photo

VITO CARNEVALI.

inent violinist, is the director, and the faculty includes, in addition to Mr. Carnevali, Mario Castelnovo-Tedesco, composition; Ernesto Consolo, piano; Delia Valeri, voice; Mario Corti, violin; Ada Sassoli, harp, and Dr. Ugo Fiorini, Italian. Mr. Carnevali is the regular coach and pianist of Gigli and Danise, both of whom indorse him strongly for the excellent results accomplished as a teacher of the Italian operatic repertory. In 1923 Mr. Carnevali taught a master class at the summer session of the American Conservatory in Chicago, and the coming summer will be his second season in Tivoli.

Mr. Carnevali's classes at the Villa d'Este are distinctly separate from the regular voice classes. Of interest is the

fact that singers who wish to study opera under him will receive an excellent opportunity to make their debut and gain experience in the concert and opera companies of Italy. The Villa d'Este is situated only fifteen miles from Rome, and has been granted to the American School by Pietro Fedele, the Italian Minister of Public Instruction.

Cleveland's Sixth Music Memory Contest

CLEVELAND, OHIO.—The Sixth Annual Music Memory Contest, given under the auspices of the Musical Arts Association, was held at Masonic Hall April 23, by the Cleveland Orchestra. The hall was packed with an enthusiastic crowd of children and adults, equally anxious to do honor to their teams, young and old. Arthur Shepherd, assistant conductor of the orchestra, presided at the desk, and Russell V. Morgan, director of the department of music in the public schools, took charge of affairs. Excerpts from five famous symphonic works were played by the orchestra and the children scribbled away industriously, giving the name of the selection, the composer and his nationality. Later the adult teams were given their chance in identifying similarly ten selections. Eighty-six students from the Cleveland School of Education graded the papers in the basement of the hall while Mr. Shepherd entertained the audience with an informal concert and community singing. In Division A, the public schools, Central High School won first prize and East Technical High School, second prize in the Senior Team. The Junior Team prize winners were Patrick Henry, Junior High, first, and Kennard Junior High, second. St. Catherine's School won the prize in Division B, that of Parochial Schools. The suburban schools in Division C, numbered among their winners in the Senior team, Brooklyn Heights High School and Shaw High School, in the order named. The Junior team winners were Kent (O.) Junior High, and Wilson, of Lakewood, O. In Division D, private schools, Lourdes Academy carried off the honors in both senior and junior teams. In the adult organizations, Lakewood Three Arts Club won first prize, the Women's City Club won second prize and Madison Parent Teachers' Association won third prize. Prizes included radios and musical instruments.

E. C.

Hongkong's Child Prodigy

Among the most interesting of recent happenings in the Orient, have been the appearances in concert of the little eight-year-old pianist, Emil Charles Danenberg, son of Prof. E. Danenberg, whose musical activities have been centered in Hongkong for the last few years. After his third annual recital, on March 9, the local papers were all enthusiastic over the child's great talent and development. A large audience enthusiastically received him, and awarded him warm applause for the excellent rendering of a long memorized program. In full, including works for two pianos, which he played with his father, the program numbered twenty-three pieces, which represented the classic, romantic and modern schools. In reviewing the event the papers said in part that "Emil Danenberg should go far in the musical world, for he is doing now what many of the masters did not do at his age. His time values were perfect, whilst the memorizing of so many pieces was little short of amazing."

Clarice Balas Plays with "Masterly Style"

Clarice Balas, popular pianist and teacher of Cleveland, Ohio, was chosen to give the final afternoon concert of the Fortnightly Musical Club at the Hotel Statler. Her program included a ballade in G minor, Chopin; Melodie a la Mazurka, Leschetizky; Thirteenth Hungarian Rhapsody, Liszt; improvisation for left hand on three themes of Czech National Anthem, Clarice Balas; In the Old Castle, Dvorak; Concert Phantasy on Czech Folk Songs, Smetana. In commenting on the recital, the Cleveland Topics noted that the selections "afforded Miss Balas opportunity to display a brilliant technic and emotional rubato



CLARICE BALAS.

characteristic of her temperament. She possesses a big tone, a masterly style, delicacy, clarity and a special affinity for the Hungarian and Bohemian music as is shown by the selection of her numbers."

Alma Peterson to Sing Creation

Alma Peterson, dramatic soprano, who has appeared more than three hundred times with the Chicago Opera, is engaged to sing the *Creation*, with Herbert Gould, under Walter McCray, with the Joplin (Mo.) Oratorio Society.

WILLIAM S. BRADY

Announces his fifth consecutive Chicago season

JUNE 28th—AUGUST 1st

Mr. Brady will conduct a Master Class in Singing at the

CHICAGO MUSICAL COLLEGE

64 East Van Buren Street, Chicago

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VICTOR RECORDS

NEW YORK CONCERTS

APRIL 24

Cadman at Woman's Press Club

Music Day at the Women's Press Club, April 24, in the Astor Gallery, was well planned by Chairman Amy Ray-Sewards and brought eight leading excerpts by Charles Wakefield Cadman, including four Indian songs well sung in costume by Florence Nelson, and three violin pieces, played with finished style by Ruth Kemper. Yvonne de Treville sang Cadman's Garden of Mystery (composed for her) with most artistic style, so that she added an encore. Josiah Zuro gave a talk on municipal music and was heard with interest. Ida Geer Weller's singing of three songs by Branscombe were in excellent mood, with fine B climaxes note; her tuneful Dancer of Fjgaard, for women's voices,

was liked, and in this the two soloists did well; they were Mabel Turner, soprano, and Bessie Wheatley Ives, alto. Accompanists of the day were Elspeth Brownell, Irene Greenberg, Margaret L. MacBride, and Mrs. Janssen. Guests of honor included: Lillian Blauvelt, Alexander Savine, Meta Schuman, Noel Strauss, Katherine Palmer, James P. Dunn, Etta Hamilton Morris, Fred W. Riesberg, Florence Turner Maley, C. Dugas, Josiah Zuro, Mabelle Sayle, Albert Human, Anna Ziegler, Countess J. F. De Castelvecchio, Laura Sedgwick Collins, Mrs. Theo. Martin Hardy, Mr. and Mrs. Harold Milligan and Sir Charles Higham.

APRIL 26

Roberta Ivanhoe

On April 26, at Steinway Hall, Roberta Ivanhoe, styled on the program as a balladist, made a very favorable impression in a program of well chosen songs, with the assistance of Lawrence Schaufler at the piano. Miss Ivanhoe has not a remarkable voice, but it is of agreeable quality, and she uses it with considerable taste. Her diction is clear and she infuses everything she does with intelligence and a keen insight as to the contents of the text. In addition, she is a clever actress.

APRIL 27

Hans Merx

An intellectual, attentive audience, among which were seen leading singers and vocal teachers of the metropolis, attended the April 27, Schubert Evening, given by Hans Merx at Chickering Hall. He achieved fine work in Der Wanderer, Litanei, and a group of four Heine poems. Some songs seldom heard were well sung by Mr. Merx, including Fischerweise, Der Kreuzzug, Fahrt zum Hades; the Rosamunde romance, etc. Several encores were demanded, the final one being Drink to Me (Old English). Val Pavey played excellent accompaniments.

Reinald Werrenrath

The tenth anniversary concert of the People's Chorus of New York, given in Carnegie Hall, April 27, introduced Reinald Werrenrath, baritone, as soloist. Mr. Werrenrath was in splendid voice for his two interesting groups and received a rousing reception. Great was the enthusiasm succeeding his rendition of Mozart's Alma, Legrenzi's Che Fiero Costume, and Wolf's Liebesglück, but it was his second offering, including many encores of favorites identified with

The Devries to Visit Europe



HERMAN DEVRIES,

who, with Mrs. Devries, will sail for Europe on the steamship Majestic, June 5. They will return to America on the steamship Olympic early in September and reopen their studios in the Fine Arts Building and in the Congress Hotel, Chicago, the middle of September. While in Europe Herman Devries has been delegated by the Chicago Evening American, on which paper he has been the eminent musical editor for the last decade, to send cable reports of all important musical events in the various countries the Devries will visit, including France, Germany, Austria, Belgium and Holland.

this artist, that brought outbursts of uncontrolled applause. Mr. Werrenrath's deep, rich baritone, clear of tone, smooth and velvety in quality, combined with the artist's huge attainments interpretively, made such numbers as Clarke's Blind Ploughman, The Kipling-Damrosch Danny Deever, and additions to the program—On the Road to Mandalay, The Old, Old Mate of Henry Morgan, and Smilin' Through—outstanding in beauty and appeal. Mr. Werrenrath's Cockney diction is always a source of delight.

The Madrigal Choir

The Madrigal Choir of the Institute of Musical Art gave a concert on the hall of the Institute on April 27, under the direction of Margarete Dessooff. The program consisted entirely of works of the ancient days—Palestrina, Morley, Gastoldi, Hassler, Lassus, and so on. The pieces were sung in their original languages, Latin, English, Italian, German and French. They proved to be exquisitely beautiful and were splendidly sung, the chorus having precision, perfect intonation, lovely tone color, and the leader giving strikingly facile and just interpretations.

Harold Samuel

Harold Samuel, English pianist, sailed for home on April 28, but on April 27, hurrying back from his tour to crowd in a final Bach recital, in response to many requests, he played at Town Hall. This time it was the Partita in G major, four numbers from the Forty-eight Preludes and Fugues, the Chromatic Fantasia and Fugue, and an Italian concerto.

Though Mr. Samuel has been only one full season in America, he has arrived at a popularity that, as a rule, it takes years to attain. The house was full and there was the same enthusiasm which has greeted all his recitals here this winter. It was astonishing to realize how many people were awaiting a revelation of the great master which would take away the impression of his austerity, coldness and severity, and show him, as Mr. Samuel does, full of sunshine.

APRIL 28

Huss-Hartmann Recital

Mr. and Mrs. Henry Holden Huss and Arthur Hartmann gave a joint recital in Steinway Hall on April 28. Mr. Huss, pianist, gave numbers by Chopin, Grieg, Sexton and Huss. Mrs. Huss sang selections by Schumann, Marais, Grieg, Huss and Swedish numbers, and Mr. Hartmann played the violin sonata in G minor, op. 19, by Mr. Huss. The honors of the evening were equally divided, for each of the artists is known and recognized in his particular field. Mr. Huss is a pianist of force in his playing and originality in his composition. There was fine variety in all of the works presented on this occasion, and to the sonata Mr. Hartmann gave a beautiful interpretation. The Andante was a delightful bit of muted tone, which was thoroughly enjoyed. Mrs. Huss delivered her songs with charm, sincerity, and a keen appreciation of both text and music.

Charles Hubbard

Charles Hubbard gave the last of his three subscription concerts, at the 66 Fifth Avenue Theater, on April 28. His program was similar to the others this excellent interpreter of French song has given since coming to visit his homeland after fifteen or more years of absence. The songs sung were all of them in the French idiom, though some of them were not by native French writers. No one can doubt, after hearing Hubbard do a program of such works, that this French idiom is one of great importance in music. It all grows more or less out of Debussy but is so closely associated with him.

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KNABE PIANO

READING CHORAL SOCIETY—43 MEN, PHILADELPHIA ORCHESTRA
“SAMSON and DELILAH”

April 15th, 1926

The performance of "Samson and Delilah" by the Reading Choral Society was one of the three transcendentally impressive events of the present musical season, and it was a distinct triumph for chorus, soloists, orchestra, and the able directing head of the Society, N. Lindsay Norden. . . . The performance last night was truly magnificent in purpose and in its artistic fulfillment, and was marked by an imposing volume of tone in voices and instruments in admirable balance, and by a tone quality of unusual purity and resonance in the vocal work. Especially remarkable, too, was the readiness and precision of response to the conductor, Mr. Norden. The work of the orchestra throughout was marked by a marvelous smoothness, fullness and beauty of tone, and a precision in performance that was most impressive. . . . It is difficult to conceive of a better performance of the work in any community and under any condition.—*Reading Tribune*.

It is an extremely difficult work, but the Reading Choral Society performed the impressive and beautiful choruses most

admirably. . . . The tone of the Society is excellent, as was shown in the a cappella parts, and they sang with an almost perfect intonation and a balance which permitted every part to be heard clearly, a very important matter in polyphonic writing. . . . Throughout the entire work the Society did itself with the utmost credit.—*Public Ledger*, Philadelphia.

New laurels were won by N. Lindsay Norden, of Philadelphia, in the rendition of "Samson and Delilah". . . . Mr. Norden's skill in improving the work of the Choral Society during recent seasons has won him much praise, and the stirring choruses of this great opera were sung with a finish that reflected credit on his ability as a conductor.—*Philadelphia Record*.

It was another triumphal evening for the Society's popular conductor, and he deserves praise for his efforts in preparing for the opera, which was a great undertaking, and the superb manner in which he conducted it.—*Reading Eagle*.

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ated with all modern French thought, art, poetry and literature, that it constitutes a national unit of great beauty, though not all too easy for any foreigner to understand, especially when the words are not understood. Still, Hubbard's fine interpretations do much to make things clear to the listener, and the accompaniments by Josef Adler are equally efficacious. It is most sincerely to be hoped that Hubbard can arrange to make frequent tours in America. He could teach his countrymen and women an appreciation of modern French idioms that it would be difficult to attain in any better manner. He is the intimate friend of many of these composers and reflects their views and intentions with accuracy. America should accord a warm welcome to such a singer.

Concerts at Institute of Musical Art

John Alden Finckel and Charles McBride, candidates for the Artists' Diploma as cellists, gave their recital at the Institute of Musical Art on April 28 with the following program by Mr. McBride: Sonata in G major (San Martini), Suite in G major (Bach), op. 78 (Ennor), Suite, op. 60 (Tupper), by Mr. McBride, and Sonata (Hure), Sonata in G major (San Martini), Concerto in G major (Haydn), Variations Symphonique (Boellmann), by Mr. Finckel.

On the evening of April 30, Edith Heinlein, candidate for the Certificate of Maturity, gave a piano recital.

APRIL 29

American Orchestral Society

For the final program of the 1925-26 season, the American Orchestral Society, Chalmers Clifton, conductor, at Town Hall, on April 29, presented the Egmont Overture of Beethoven, Elgar's Enigma Variations, and the second Saint-Saëns Pianoforte Concerto, with Mischa Levitzki as soloist. The Egmont Overture was well played. The Elgar Variations, rather an ambitious work, was capably done on the whole, and brought forth much applause from the audience. Considering the material Mr. Clifton has to work with, he has attained especially notable results this year.

The clou of the afternoon was Mr. Levitzki's performance of the Saint-Saëns concerto. A better performance of the splendid scherzo of the concerto than Mr. Levitzki gave, at least one listener has never heard in twenty years of concert going. It was electrifying, technically remarkable, and every musical possibility was exhausted. This, too, in face of a rather ragged accompaniment! He received a well-deserved ovation.

APRIL 30

La Forge-Berumen Noonday Musicals

The monthly noonday recital of the La Forge-Berumen studios took place at Aeolian Hall on April 30. The young artists taking part were Frances Fattmann, Manlio Ovidio, Jane Upperman, Phoebe Hall, and Edna Bachman. The program opened with Sapellnikoff's Second Gavotte, played by Rudolph Ganz through his Duo-Art recording, followed by Miss Fattmann, who delivered the Nile Scene from Aida with a fine dramatic intensity and good vocal command. Mr. Ovidio was heard in two groups, the first including Danza, Danza fanciulla (Durante) and Handel's Ombra mai fu, and the second, Rifugio (La Forge), Marinello (Serrano) and a Mexican song, Cielito Lindo. Mr. Ovidio's baritone is one of pleasing quality, especially in the middle register. Miss Upperman, coloratura soprano, has a very lovely instrument at her command, free, flexible and well placed; these are three essentials for her type of voice, and, besides, she is able to give good expression to her interpretation; she being heard on this occasion in numbers by Handel, Bishop, and an anonymous selection, Fingo per mio Diletto. Phoebe Hall was the pianist for the occasion; she has a firm touch, excellent rhythm and delicacy as well, and it may also be mentioned that her glissando in the Debussy Prelude was clear and well regulated, her other two numbers being Rachmaninoff's Lilacs and Scriabin's Etude. Edna Bachman gave two numbers with the accompaniment of Frank La Forge through the Duo-Art—Waters of Minnetonka (Lieurance) and An Open Secret (Woodman); Miss Bachman delivered her songs in a truly delightful manner, and has also to her credit a charming and ingratiating personality. The accompanists were Alice Vaiden and Myrtle Aleorn.

Arvid Samuelson

At Aeolian Hall, April 30, Arvid Samuelson played harpsichord and piano music to the delight of a good sized audience of genuine music lovers. He played Rameau, Weber, Beethoven, Mozart, Chopin, Prokofieff, Albeniz and Liszt, as well as one Divertimento of his own, in a manner that demonstrated his ability to express himself with authority and individuality without sacrificing any of the classic mood of the composers interpreted. His tone is good, his technic fluent, and he has a finished style and poise that are very appealing. He scored a well-deserved success.

MAY 1

Children's Orchestra Concert

The Children's Orchestra of the Heckscher Foundation gave its third concert of the season on May 1. This orchestra, which is composed of sixty-five children under the age of sixteen years, is under the direction of Isidore Strassner of the New York Philharmonic Orchestra. The children who play in the orchestra are unable to pay for a musical education, and therefore obtain this training entirely free. The program for May 1 included numbers by Gluck, Bach, Rimsky-Korsakoff, Brahms, Beethoven and Bizet. The soloists were J. Jampol, clarinetist, and David Novick, violinist.

New Symphony Orchestra

On May 1, at Carnegie Hall, an interesting concert was given by the New Symphony Orchestra of New York, under the direction of Dr. Sigfried Prager, who has been associated this winter with the German Opera Company of the Yorkville Theater, New York. There was a good sized audience on hand and the conductor and his men were given a cordial reception.

Dr. Prager showed himself to be a conductor of experience and standing and his reading of such numbers as the Grand March from the Queen of Sheba, the Tchaikowsky

1812 overture, the intermezzo from I Gioljelli della Madonna, Wolf-Ferrari, and the overture to Tannhäuser, among the principal numbers on the program, was greatly appreciated by the audience. The soloists included Dorothy Adrian, soprano, Elsie Kirchgessner, pianist, and Max Bloch, tenor, whose contributions added to the pleasure of the program.

The Nibelungen Ring Junior

Jannet Bullock Williams presented her new opera, or burlesque, or whatever it should be called, at the Guild Hall in Steinway Building, on May 1. The opera is called The Nibelungen Ring Junior. It is a condensed story of Wagner's Nibelungen Ring, each of Wagner's four operas being an act in the parody. Parts of it are very funny indeed—funny, at least, to anyone who is familiar with the real Ring. Whether or not it would be so funny to the general public this writer is unable to say, but is a little inclined to doubt it. Like all good burlesque, this work is mostly serious. It is only in spots that its implications become evident, as, for instance, where Wotan remarks: "If I to those giants had not lied the gods might now hope to abide" or where Brünnhilde says: "I know how to kill Siegfried, stick him in the back!" or, again, where Siegfried and the Dragon prance around the stage, or, still better, where Siegfried and Gutrune sing a light ditty for a love song and end it with a dance!

The music of the work is good, light, effective, and makes very little use of Wagner themes; in fact, no actual direct use of them. There is only a suggestion of them now and

then, as the dropping octave of the Nothung motive and the Hoi-O-To-Ho of Brünnhilde. Burlesques of Wagner are nothing new. They have been given for many years in Germany, and Wagner himself used to enjoy them at the old Gärtnertplatztheater in Munich. They are also not uncommon where neither comedy nor burlesque is intended, for any ham actor in one of these serious roles can unconsciously turn it into fun. America would be fortunate to have one become familiar, and the Ring Junior might serve the purpose.

Those who made the performance a success were: Margery Morrison, musical director; Anna Belle Johnston, Kate Denham, Olga Moeller and Anna Bell Gilhouse, Rhinemaidens; John Sindall, Alberic; Lydia Spyker, Betty Koeniger, Emily Koeniger and Bernard Welstrand, Nibelungs; Warren Case, Wotan; Anna Belle Gilhouse, Fricka; Emilie Holloran, Freya; Carl Connor and Jean Howard, Giants; Miriam Crawford, Loge; Anna Belle Gilhouse, Erda; Robert Brue, Siegfried; Daisy Clarke, Spirit of Birds; Elise Ketjen, Brünnhilde; John Sindall, Hagen; Ruth Williams, Gutrune; Warren Case, Gunther; Lydia Spyker, a Page. The performance was very good and there was much laughter and hearty applause.

N. J. State Federation of Women's Clubs

Apparently with more people on the stage than off, the New Jersey State Federation of Women's Clubs gave a concert of the massed choruses of the women's choral clubs
(Continued on page 22)

LUCCHESE

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A TRIUMPHANT SEASON (1925-26)

In Glowing Newspaper Headlines

Josephine Lucchese scores as Gilda.—*New York Herald Tribune*.

Lucchese triumphs in the role of Lucia.—*Philadelphia Record*.

Capacity audience sees *Traviata* singer triumph.—*Pittsburgh Chronicle-Telegraph*.

Lucchese captivates audience.—*Cincinnati Times-Star*.

Miss Lucchese has a triumph.—*Detroit News*.

Lucchese again triumphs.—*Asheville (N. C.) Citizen*.

Rigoletto provides another triumph for Lucchese.—*New Orleans Item*.

Texas Soprano triumphs in opera in Dallas.—*Dallas Journal*.

Lucchese scores triumph of her career in *Traviata*.—*San Antonio News*.

Fair, Tuneful Lucchese wins El Paso heart.—*El Paso Times*.

Lucchese triumphs in *La Traviata*.—*Tucson (Ariz.) Citizen*.

Lucchese splendid—Coloratura wins triumph.—*Los Angeles Times*.

New hit made by Lucchese as Lucia.—*San Francisco Call and Post*.

Lucia triumph for Lucchese.—*Portland (Ore.) Telegram*.

Lucchese triumphs in Lucia.—*Seattle Star*.

Lucchese in wonderful performance.—*Deadwood (S. Dak.) Times*.

Lucchese stars in fine performance of Verdi masterpiece.—*St. Louis Times*.



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BUFFALO, N. Y.

BUFFALO, N. Y.—The all Wagner program of the Detroit Symphony Orchestra, Ossip Gabrilowitsch conductor, was the last of the orchestral series, with Elsa Alsen, soprano, as soloist, and was a fitting conclusion to a successful season. The fine audiences at every concert during the season here reached a climax when conductor, orchestra and soloist shared in the tumultuous applause.

Myra Hess gave a piano recital of great variety, with her artistic personality deepening the impression made last year. Many encores were granted.

The Cincinnati Symphony Orchestra, under the direction of Fritz Reiner, Wilhelm Bachaus, piano soloist, presented a novel program in Elmwood Music Hall, establishing itself as a favorite with its audience which was delighted with both orchestra and leader. In the Beethoven concerto and in his encore numbers, Mr. Bachaus proved a master pianist.

The last concert of the season of the Buffalo Symphony Orchestra, Arnold Cornelissen, conductor, drew a large audience. The program was of unusual interest, the novelty being Mr. Cornelissen's composition for strings. Albert Spalding, violinist, was the soloist, receiving a royal welcome and a veritable ovation at the close of his performance of the Bruch G minor concerto. Dr. Lesser Kauffman, chairman of the executive committee, bespoke the support of the citizens of Buffalo for the orchestra and chamber music series for next season. Program notes for the series were compiled by Mary Gail Clark.

The last two concerts of the chamber music series were given in the Hotel Statler ballroom to capacity audiences the Lenox String Quartet and the Barrere Ensemble offering noteworthy programs.

The second concert of the Junior Symphony Orchestra trained by Arnold Cornelissen, had as soloists: Russell Baum, pianist; Bernice Singer, violinist, and Alba Schneider, soprano, with the following youthful members of the orchestra conducting—Francis White, Gustaf Nelson, L. M. Cork, Cornelius Gall, Carl Nelson, Donald Bingham, Lanford Schaffer, Jacques Shapiro and Jack Robertson. It attracted a large number to Elmwood Music Hall.

An artistic and enjoyable Chromatic Club recital was that by Edna Zahm, soprano, and Wendell Keeney, pianist, in the Playhouse. Miss Zahm's lovely voice, excellent schooling and fine interpretative ability enabled her to portray the mood of her varied numbers, and she was enthusiastically encored. Ethyl McMullen's satisfying accompaniments added much to the artistry of the occasion. Wendell Keeney's musicianly rendition of his taxing program won much favor.

The last program of the season was given by Mme. Blaauw, piano; F. Egon Plagge, violin, and Wendell Hoss (of Rochester), horn.

A matinee for young people in a benefit for the First Settlement Music School under the auspices of the Chromatic Club, called forth a large audience that thoroughly enjoyed the varied offerings. The Junior Symphony Orchestra, Arnold Cornelissen, conductor; readings by Mrs. William Grant Barney; pantomime, dances and a play with music, written by Millicent White (newly elected president of the Chromatic Club), enlisted a large number of performers.

An admirable concert by the Rubinstein Club of women's voices, R. Leon Trick, director, was given in the Hotel Statler ballroom with Patricia Boyle, pianist, and Diana Dipson, violinist, and Maurice Nicholson, accompanist. The Rubinstein's three groups of choral numbers were given with good tone quality and charm. Miss Boyle's well known artistry was evidenced in her varied numbers. Little Miss Dipson pleased her hearers, displaying much talent.

The Rubinstein Chorus appeared at the municipal concert in Elmwood Music Hall with Ethel Burnham, organist, under the auspices of the Department of Parks and Public Buildings. Mrs. John Lee manages these concerts.

Two choruses of Buffalo—the Orpheus and the Choral Club—held their concerts the same evening, one in Elmwood Music Hall and the other in the Hotel Buffalo. The Orpheus, under the direction of Victor Schwartz, had the assistance of Flora Negri, soprano; Arthur King Barnes, baritone; the Shrine Quartet, string orchestra and William Gomph, accom-

panist: They gave a program of much variety and excellence of performance. Miss Negri's beautiful lyric voice was greatly enjoyed in all her soli. The Choral Club of women's voices, William Benbow, conductor, presented a Cadman program, with Charles Wakefield Cadman at the piano, and Constance Eberhart, soprano. The chorus gave favorite Cadman compositions, delighting the large audiences. Miss Eberhart's charming style and personality made special appeal, and Mr. Cadman's piano soli were received with enthusiasm.

Helen L. Miller, soprano, assisted by Charlotte Elsheimer, pianist, and Helen Thompson, accompanist, gave a charming recital, the three graceful young women appearing in the beautiful setting of the Twentieth Century Club hall. Miss Miller evidenced unusual excellence of musicianship, combined with a voice of agreeable unforced quality. Helen Thompson furnished well balanced accompaniments. One of Miss Miller's encores was accompanied by the composer, Charlotte Elsheimer. Miss Elsheimer, a Buffalo girl now living in New York, won a Juilliard Foundation fellowship. She pleased her hearers in two groups of soli, played with brilliancy and authority.

Mary M. Howard issued invitations for a piano recital by her youthful pupil, Evelyn E. Smith, in the Twentieth Century Club; Edna Zahm, soprano, assisting. In the short time Miss Smith has been studying she achieved much, her

recital in the Lloyd Memorial Congregational Church, with Justin Sandridge at the piano. His interesting program was well sung.

The Musical Clubs of the University of Buffalo, under direction of Jay Mark Ward, gave a varied program in the Statler ballroom which was greatly enjoyed.

Olive Wesley, violinist and reader, played the soli at the morning service of the Bethany Evangelical Church; and at the evening service of Glenwood Baptist Church she read the cantata, *Love Triumphant*. Mrs. C. W. S. Gill is organist.

Lillian Veatch Evans, soprano, accompanied by Ethelyn Hord, furnished soli at the Parke Apartments musicales recently. The Stenman Trio also participated.

Mrs. John Leonard Eckel's choir presented a program at the American Artists' Club meeting, with Gertrude Ackerman at the piano. The choir also gave a musical in Plymouth M. E. Church, Olive Wesley, reader, assisting.

Emilie Yoder Davis, pianist in two groups of soli, Raymond Baum in violin numbers with Gertrude Ackerman at the piano, and Rose Brampton, soprano, Seth Clark, accompanist, were the participants in the American Artists' meeting recently.

The Buffalo Choral Club was entertained by Mrs. Abram Hoffman and Ada Stettenbenz in Mrs. Hoffman's home, the musicale program having as participants: Mrs. John Beckert, Mrs. E. E. Larkins, Marion Voss, Mrs. Howard Ferrell and others.

A musicale arranged by Maud Stanley was given at Neighborhood House, the participants being Helen Dutch, violinist, Florence Ann Reid, contralto, and Ralph Taylor, tenor.

Robert H. Fountain, baritone and choir director of the Delaware Avenue Baptist Church, and Florence Ralston, solo soprano of the First Presbyterian Church, were soloists in a recent concert given in St. Catharines, Ont., recently.

Joseph Phillips, baritone of New York, has accepted a church position in Buffalo and is to remain here. He has given much pleasure in his recitals.

Angelo Read's cantata, *It Is Finished*, was given admirable presentation by the combined choirs of two churches in Niagara Falls.

Assisting Edward Hardy in an organ recital, under the auspices of Buffalo chapter, American Guild of Organists, was Katherine La Sheek, mezzo-contralto, soloist of First Church of Christ Scientist.

Mention must be made of the St. John's Church production of Stainer's Crucifixion by the large mixed choir, under the direction of Robert Hufstader, organist; with Jessamine Long, soprano; Mrs. Charles T. Evans, contralto; Henry Becker, tenor; Bradley Yaw, baritone; Boyd Evans, violinist.

Holy Trinity Lutheran choir also gave the Crucifixion, Harold Kuhn, organist, assisted by Ralph Taylor, tenor; Lewis Parsons, bass, and men from the Guido Chorus.

St. Paul's Cathedral Choir, De Witt C. Garretson, choir-master, sang Dubois' Seven Last Words, the soloists being Esther Freisted Jones, soprano; Malcolm Brook, tenor, and Herbert Jones, bass.

At the Community Vesper Service of the First Presbyterian Church selections from Rossini's Stabat Mater were presented by the choir, under the direction of Mrs. Charles Wallace, organist. Florence Ralston and Margaret Banell were the soloists, with Offertory tenor solo sung by Vernon Curtis.

Participating in the Hotel Statler and the Hotel Lafayette Musicales during the past month were: Raymond Baum, Ada Stettenbenz, Norma Carle, Mr. and Mrs. Vernon Curtis, Florence Ralston, Mrs. Charles Wallace, Mrs. Burton Fletcher, Lynn Gearhart, Robert Munn, Florence Ann Reid, Grace Sandel, Mrs. Franz Thomson, Mme. Blaauw, Francis Petit, Mildred Dye, Mary McCoy, Gladys Dougherty, Herman Gahwe, Howard Zwickey, Katherine Travis, William Gomph, Lillian V. Evans; Sacred Heart Academy Orchestra under the direction of Rev. Linding Bonvin; Gertrude Zimmerman, Ruth Bender; University of Buffalo Musical organizations, Jay Mark Ward, director; Bessie Pratt Fountain, Harriet Jay, Sybil Simons, Carl Heywan, Edna Zahm, Robert Fountain, Mary Rose Lohnes, Ethyl McMullen, Robert Hufstader, Choral Club of Women's Voices under direction of William Benbow with Marion Zoss, accompanist.

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musical growth during the past year being especially praiseworthy. Edna Zahm pleased her audience and was awarded flowers and much applause. Robert Hufstader gave sympathetic support at the piano to Miss Zahm.

Two of Miss Howard's advanced pupils, Mildred P. Kelling and Julia J. Jennings, were engaged to give a program of two piano numbers and soli recently in Oswego, N. Y.

Jan Powel Wolanek, violinist, gave his first recital in the Hotel Statler recently. Beth Irene Bowman, at the piano, was a worthy associate.

A charming two piano recital was given in the Consistory by two young women, pupils of Guy Maier—the one, Ethel Hauser, a Buffalo girl, owes her previous training to Otto Hager. The other was Elizabeth Danes of Toledo. The hall was packed and they merited the applause and flowers. Miss Hauser evidenced marked growth and both girls displayed much talent.

At the Helen Keller meeting in Elmwood Music Hall, the musical program was furnished by Edwin Grasse, blind violinist, organist and composer. He opened and closed the meeting with organ numbers and during the evening played several violin selections, the excellence of his performance being nothing short of marvelous. Robert Hufstader was accompanist.

Julius Bledsoe, negro baritone of New York, appeared in

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—Edward Moore, *Chicago Tribune*.



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CLEVELAND

“She sang with a voice that will be one of the much talked about voices of the next few years. Her first number was ‘Ocean Thou Mighty Monster’ from Weber’s Oberon. In a lifetime of concert-going I believe I have never heard it sung so beautifully. It seems ‘hers’ as Hamlet was Booth’s or as Camille was Bernhardt’s. Superb. That’s the only way to describe it.”—Archie Bell, *Cleveland News*.

NEW YORK

“A ‘Donna Anna’ voice if ever there was one”—Pitts Sanborn, *New York Evening Telegram*.

“Miss Austral disclosed again the record-winning voice of the season. She is a singer who easily dominates her hearers. She achieved a triumph.”—*The Sun*.

CHICAGO

“There is more voice in the throat of Florence Austral than you will find in almost any two sopranos you can name. Hers is the kind of voice Weber and Wagner must have dreamed of when they were writing their music. I do not believe there are more than half a dozen women in the world who can really sing ‘Ocean Thou Mighty Monster’ and Miss Austral is the first of the six.”—Edward Moore, *Chicago Tribune*.

LOUISVILLE

“Mme. Austral came as a stranger to Louisville and received the greatest ovation that has been given any artist this winter.”—*Louisville Herald*.

MINNEAPOLIS

“Thirty years ago the first Australian queen of song took our hearts by storm. Peaches and desserts were named after her. Florence Austral is another Melba. Her span of voice is as phenomenal in compass as that of Melba’s and even more powerful.”—Victor Nilsson, *Minneapolis Journal*.

CINCINNATI

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“No singer with such magnificent vocal endowment is now before the public.”—*Cincinnati Times-Star*.

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CHICKERING PIANO

Master Institute Students Give Program

The high standards of student activities at the Master Institute of United Arts, New York, was maintained in a recital given there recently. Leila Cannon, pianist, and Nathan Trauman, violinist, opened the program with interest. They were followed by Miriam Goldberg and Malvina Fried, pianists, and Jeannette Binder, cellist, all of whom played with assurance, style and tone. Eva Spector, violinist, and Alice Levine and Bertha Simon, pianists, demonstrated technical capacities as well as musicianship in numbers of Alard, Glinka-Balakireff and Brahms. Lovely tone and phrasing, as well as sensitiveness in nuance, marked the playing of Leontine Hirsch and Alice Saloff, pianists, in a group of Schubert-Liszt and Debussy. Unusual vocal equipment as well as fine tone control and interpretation were shown by Marion Booth in a group of songs, and Minnie Hafer, Bernard Kirshbaum and Julius Manney, three pianists, provided a climax to the program in brilliant interpretations and dramatic quality which they lent to the numbers, while Martha Kleinert showed fine gifts and maturity of style and musicianship in a group of Brahms and Chopin. Excellent phrasing and tonal interplay, was evident in the Beethoven trio in E flat major given by Laura Binder, pianist, Jeannette Binder, cellist, and Irving Binder, violin, as the last number of the program, and indicating the high standard of ensemble training. Laura Binder, Harold Trauman and Lillian Pearson, pianists, provided the accompaniment in the various numbers with understanding of their requirements. The students participating in the concert were pupils of Mr. and Mrs. Maurice Lichtmann, Esther J. Lichtmann, and

Ethel Prince Thompson of the piano department; William Coad, Herman Rosen and Eugene Walther of the violin department; Percy Such of the cello department; and G. Bertram Fox of the voice department. A large audience applauded the work of the students throughout, and following the recital, visited the exhibitions of Corona Mundi, International Art Center.

Chamber Music Society May Disband

It is reported that the Chamber Music Society of San Francisco may disband. During the past ten years the Society has been financed by Elias Hecht, the flutist of the organization. Rumor has it that the threatened dissolution is owing to a nervous breakdown of Mr. Hecht and the tremendous expense involved in maintaining the organization. It is very probable that the remaining men of the personnel—Louis Persinger, Nathan Firestone, Louis Ford and Walter Ferner—will organize a string quartet under a new name.

Kathryn Meisle in Demand for Next Season

Kathryn Meisle has been re-engaged by the Apollo Musical Club of Chicago for the Messiah performance on December 20. This will be Miss Meisle's third appearance with this distinguished society within the last four years. Additional re-engagements have also been booked for Erie, Pa., and Utica, N. Y. Recent contracts closed for this popular contralto call for appearances in Deland, Fla., Trenton, N. J., and Springfield, Ohio. Miss Meisle will make her first Pacific Coast tour commencing in January, 1927.

RE-ENGAGED 1926-27 METROPOLITAN OPERA COMPANY**CARMELA PONSELLE****SOPRANO**

EDITORIAL N. Y. TIMES:—CHEERS IN THE THEATRE. On Sunday night a Metropolitan audience hailed CARMELA PONSELLE. In her case it was heart throb in a genuine sense!



Photo by World Wide Studio

**NOW
BOOKING**

**SEASON
1926-27**

Miss Ponselle will be available next season in the special Martha Washington program for which she was exclusively selected and in which she scored such a tremendous success.

THE WORLD, Dec. 6, 1925.

She has a fine, clear voice and ought to make a success of her career.

N. Y. TIMES, Dec. 6, 1925.

Miss Ponselle showed a voice of good quality and always an intelligent conception of her part. The audience received Miss Ponselle cordially, applauded her long and recalled her repeatedly.

N. Y. AMERICAN, Dec. 6, 1925.

She revealed her warm and fine quality of voice yesterday, and made it register some telling moments. Miss Ponselle's musical feeling and correct conceptions of the dramatic character of her music were in evidence.

Exclusive Management Metropolitan Musical Bureau

Aeolian Hall, New York

Hardman Piano

Sampaix Encored Many Times

(By telegraph)

ITHACA, N. Y.—Leon Sampaix, director of the piano department at the Ithaca Conservatory of Music, gave a brilliant Chopin-Liszt recital tonight before a capacity audience in the Little Theater. The artist was in excellent form, playing works of these great composers with tremendous technical control and perfect as to interpretation and beauty of style. Encore after encore was demanded.

E.

Crystal Waters and Cornelius Van Vliet Give Concert

On April 27, Crystal Waters, mezzo-soprano, and Cornelius Van Vliet, cellist, gave a joint recital at Town Hall. A large audience greeted these two popular artists and gave them a friendly reception.

Miss Waters was ably assisted at the piano by Joseph Adler. Her first group consisted of two numbers of Respighi and of Moussorgsky. Later on in the program she sang a French group of unusual interest, particularly four settings of poems by Verlaine, The Fetes Galantes by Huhn, and Mandoline by Poldowski, Faure and Debussy. While the three songs of the same title were entirely unlike the Debussy one seemed to be the favorite. Miss Waters' last group contained The Sea (MacDowell), Into a Ship Dreaming (Crist), Hills (LaForge) and Le Nil (Leroux) with cello obligato by Mr. Van Vliet. Miss Waters has a charming personality for the concert platform; she sings with rare intelligence and appreciation for the fine things of her program. Added to her interesting vocal work she has a keen sense of the dramatic, making her offerings altogether interesting and out of the ordinary.

Mr. Van Vliet, ever popular cellist of the Philharmonic Orchestra, began the program with the Porpora Sonata, following later with Saint-Saëns' Suite, op. 16. In this he was assisted by Mr. Adler at the piano. His last group contained miscellaneous offerings of interest, particularly Henry Hadley's Gavotte. Mr. Van Vliet played with rare skill, proving to be always the artist in every way. Taken in its entirety, the concert was a thoroughly enjoyable one, a most attractive combination of soloists, and the program was out of the ordinary.

Activities of Rhoda Mintz Artist-Pupils

Lillian Flosbach, nineteen year old pupil of Rhoda Mintz, who sang at the last concert of the Board of Education, at Weddington High School on April 23 was so enthusiastically received by the large audience that after the regular program and encores had been given and the concert declared officially over, the audience remained and the applause was so insistent that Miss Flosbach was obliged to give The Last Rose of Summer, also beautifully sung.

Ruth Jackson, another artist-pupil of Mme. Mintz, has just returned from Port Deposit, Md., where she appeared as soloist with the Hytheham Club and as soloist on Easter Sunday at the Perryville M. E. Church. Miss Jackson has been engaged for the augmented concert to be given by The Society of the Friends of Music at the Metropolitan Opera House next October. Both of these singers are featured every week over radio station WBNY and will soon be heard over station WRNY. Miss Flosbach has been engaged for a concert at the Plainfield High School during music week.

Ednah Cook Smith Enthusiastically Received

Ednah Cook Smith was one of the artists presented on April 15 at the annual luncheon of the Philadelphia Music Section of the Wildwood Civic Club. She was heard in the O Don Fatale aria from Verdi's Don Carlos; Nur Wer Die Schmucksucht Kennt, Tschakowsky, and Schumann's Widmung, and was enthusiastically received by a large audience. The program was arranged by Mrs. Thomas Martindale, and that she was highly pleased with the vocal art displayed by Mrs. Smith is evident from the following letter received by the singer from her: "It was very sweet of you to sing for us, and I desire to personally thank you most gratefully for being so generous. You charmed everyone in the audience, and truly sang beautifully. Many of the ladies were most enthusiastic over your singing, predicting for you a splendid career. I add to that my heartiest wishes for your continued success." Mary Miller Mount furnished artistic accompaniments for Mrs. Smith.

Plans for the Stadium Concerts

The chief conductor for the Stadium Concerts will again be Willem Van Hoogstraten, who will open the season on July 7 and conduct until July 28, when Nikolai Sokoloff will appear until August 3. Henry Hadley will lead the concerts from August 4 to 10, Mr. Van Hoogstraten reappearing for the week of August 11. Frederick Stock is to conduct during the week of August 18, and Mr. Van Hoogstraten will conduct the concerts of the final week, beginning August 25.

As in the past few years, the New York Philharmonic Orchestra will play at all of the Stadium concerts. The personnel of the Stadium management remains unchanged, Adolph Lewisohn being honorary chairman; Mrs. Charles S. Guggenheim, chairman; Mrs. Newbold LeRoy Edgar, vice-chairman; Sam A. Lewisohn, treasurer, and Margaret R. Boyd, secretary. Mrs. Henry Martyn Alexander is chairman of the educational fund and Mrs. Christian R. Holmes is chairman of the finance committee. Arthur Judson is manager of the Stadium Concerts, with Edward Ervin as associate manager and Louis Salter as assistant manager.

Mabelanne Corby Compositions Radioed

A program of compositions by Mabelanne Corby was presented over WEAF recently by the composer, assisted by Elizabeth Spencer, dramatic soprano; Veronica Wiggins, contralto, and members of the Schumann String Quartet. The program included the introduction from the opera, When Sappho Sang; a waltz, It Is May, from the same opera; a group of four songs, for soprano, Eternal Hope, In Flanders Fields, Spring Is Here and Summer and You; three songs for contralto, Call It Love, Were I A Bird and Bubbles, and the duet, for soprano and contralto, Beloved I Am Thine, from When Sappho Sang. The critic of the Evening World referred to the concert as a most delightful and entertaining half hour of music.

Management
Haensel & Jones

"MAKES MUSIC FROM HER HEART."—Munich Post.

THELMA

GIVEN

AMERICAN VIOLINIST

Recently Returned From European Triumphs

"INTENSITY AND THRILLING VIRTUOSITY"

"THE AMERICAN VIOLINIST, Thelma Given, possesses a remarkable technical equipment, mastering her instrument with absolute surety. Her tone is clear, pure and pleasing, and commands attention. Her rendering of the Cesar Franck Sonata had intensity and thrilling virtuosity."—*Welt am Sonntag*, Munich, Dec. 6, 1925.

"TEMPERAMENT AND EFFECTIVE VIRTUOSITY"

"The varicolored program of the American violinist, Thelma Given, was greeted by the hearers' enthusiastic applause. The rendition was full of temperament and effective virtuosity."—*Anzeiger*, Dresden, Nov. 26, 1925.

"ABSOLUTE ASSURANCE"

"Worthy of great attention was the American violinist, Thelma Given. Her performance gave evidence of absolute assurance in perfect bowing and fingering. Her sustained tone is full of warmth and life, and her interpretations were most dignified."—*Staatszeitung*, Munich, Nov. 25, 1925.

"A BORN VIOLINIST"

"THERE IS no doubt of Thelma Given's mastery of her instrument. She is in every respect a born violinist, having an intimate feeling for the violin out of which she elicits a tone of rare purity and noble strength."—*Staatszeitung am abend*, Munich, Nov. 25, 1925.

"HIGH INTELLIGENCE OF A GREAT ARTIST"

"THE AMERICAN GIRL, Thelma Given, is an interesting and attractive personality on the concert platform. Her interpretations revealed the splendid technique and the high intelligence of a great artist. Her tone is clear, warm and flexible; her rhythm forceful. Her style is masculine, combined with deep feeling."—*Neusten*, Munich, Dec. 11, 1925.

"A REAL DEVOTIONAL SPIRIT"

"THELMA GIVEN creates an atmosphere of her own, by her individual technique of the bow, producing a sweet-singing tone, and giving evidence of fine development of the left hand. Her womanly reserve is reflected in her playing of soft melodies and in a real devotional spirit. She played with rare skill, with perfect intonation, and appealing beauty of tone. Well-deserved ovations followed."—*Fremdenblatt*, Hamburg, Nov. 16, 1925.



Photo © Elzin, N. Y.

THELMA GIVEN

"An Enchanting Artist."
—*Munich Zeitung*.

"SOUND MUSICKERSHIP AND FINISHED TECHNIQUE"

"SINCERE APPRECIATION rewarded the young American violinist, Thelma Given. Her sound musicianship is joined with a finished technique. Her bowing, her finger dexterity are well-nigh perfect. Her delivery of the Cesar Franck Sonata elicited long-continued applause from the grateful audience."—*Der Deutsche Staat*, Leipzig, Jan. 31, 1926.

"THAT FLASH OF GENIUS"

"THELMA GIVEN possesses that flash of genius which makes a true artist. Her reading of the difficult Cesar Franck Sonata and the 'Legende' by Rahlwes showed extraordinary intelligence and deep feeling. Her style, her technique and pure intonation in all registers are above all praise."—*Neuste Nachrichten*, Leipzig, Jan. 31, 1926.

"DEEP AND WARM FEELING"

"THELMA GIVEN proved her absolute mastery of her instrument. Her bowing is free and strong; her beautifully finished tone is firm and sonorous. Her clear delivery is a test of her surety and purity of intonation. The entire performance of the virtuoso, especially her delivery of the Cesar Franck Sonata shone with deep and warm feeling."—*Abendpost*, Leipzig, Feb. 1, 1926.

"PERSONAL AND ARTISTIC DASH"

"A certain personal and artistic dash makes Thelma Given an extremely fascinating personality. Plastic rhythm, thrillingly impassioned playing make her a musical thoroughbred."—*Neue Zeitung*, Leipzig, Feb. 1, 1926.

"HEAVENLY, IMPRESSIVE, PROFOUND"

"THELMA GIVEN comes from the country of unlimited possibilities. We found her 'Heavenly! Impressive,' 'Profound.' What more can we say?"—*Correspondent*, Hamburg, Nov. 18, 1925.

"SOUND MUSICAL FOUNDATION"

"THELMA GIVEN combines with a perfect technique a sound musical foundation. And she has at her disposal a powerful, warm tone."—*Volkszeitung*, Dresden, Dec. 3, 1925.

"Her renditions were full of temperament and EFFECTIVE VIRTUOSITY"—Dresden Anzeiger

"AUDIENCE SHOUTS APPROVAL"

"A NEW NAME! The soundness of her musical education was proved by the serenity of her delivery, disclosing the true character of the Franck Sonata. I should like to hear her play Tschaikowsky once with orchestra. The audience that packed the hall shouted their approval."—*Sächsische Staatszeitung*, Dresden, Dec. 3, 1925.

"MASCULINE POWER"

"THE NEW YORK VIOLINIST, Thelma Given, made a successful debut on the platform of the crowded Künstlerhaus. Her bowing as well as her entire technical mastery in fingering and bowing of the instrument gave evidence of the finest schooling. Her reading of the Vitali Chaconne, the Cesar Franck Sonata and some pieces of virtuoso character tested her refined taste and capacity for subtle shading. She is an individuality of masculine power, leaving the happiest impression.

We think her a wonderfully gifted artist."—*Nachrichten*, Dresden, Dec. 3, 1925.

"SWEET AND WARMLY SENSUOUS TONE"

"THELMA GIVEN reveals a splendid technique of the bow and a fine phrasing. Most intimately characteristic is her sweetness and the warm sensuousness of her tone."—*Deutsche Allgemeine Zeitung*, Berlin, Dec. 16, 1925.

"FEMININE DELICACY AND GRACE"

"THELMA GIVEN impressed us as a unique musical individuality. Her playing shows high technical culture and refreshingly clear and pure tonal qualities. She avoids exaggerated vibrato. Her readings give evidence of feminine delicacy and grace in the best sense. With her finished delivery of the last movement of the Cesar Franck Sonata she held her audience spellbound. It was

a triumph of personality as well as of art."—*Volkszeitung*, Leipzig, Feb. 1, 1926.

"AN ENCHANTING ARTIST"

"THELMA GIVEN is an artist of quality and ability. Her finished technique (she seems never conscious of any difficulty in left or right hand) gives her bowing a masterly freedom; her capacity for tone shading; the sweetness of her 'cantilene'; the transparent purity of her runs; and last but not least her wealth of tone make her an enchanting artist. Give her a little more time and she will be among the greatest and most famous artists of today."—*Zeitung*, Munich, Nov. 30, 1925.

"MAKES MUSIC FROM HER HEART"

"She makes music from her very heart, revealing with noble superiority her pure 'virgin' soul."—*Post*, Munich, Dec. 11, 1925.

IN AMERICA TILL JANUARY FIRST, 1927

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Aeolian Hall, New York

MUSICAL COURIER

NEW YORK CONCERTS

(Continued from page 17)

of New Jersey on May 1, at Aeolian Hall. The clubs were from Asbury Park, Bayonne, Caldwell, Hackensack, Little Falls, Leonia, Madison, Maplewood, Mountain Lakes, Paterson, Ridgewood, Red Bank, Towaco, Upper Montclair, and Jersey City. The conductors of the massed choruses were Arthur D. Woodruff and Victor Harris. There were solos by John Duke, pianist, and Phyllis Kraeuter, cellist, and choral singing by the Cecilia Society of Ridgewood and the Morning Choral of Brooklyn. It is good to see so much musical activity and such a high standard of performance as was shown at this concert, but where was the civic pride and patriotism that should have sold out the house?

Anna Duncan

Anna Duncan, one of the six girls adopted and educated by Isadora Duncan, gave her first solo recital in New York at the Guild Theater on May 2, before an unusually large and enthusiastic audience. She had not danced in America since 1923-24, at which time she toured the country with Lisa and Margot Duncan. Judging by the crowds at the entrance to the theater on Sunday many people were turned away unable to gain admission. That this charming and lovely dancer has a large following in the metropolis was further demonstrated later in the evening when she was presented with numerous floral tributes and was recalled time after time following her various groups. The program presented was drawn from classical sources, including several selections from the music of Gluck (gavottes from *Orpheus and Iphigenia in Aulis*, mazette from *Armidale* and the *Dance of the Furies* from *Orpheus*), seven Chopin numbers—the Funeral March, a waltz, a prelude, a polonaise, two mazurkas and a berceuse—as well as a Hungarian Dance by Brahms and six of that composer's waltzes. Miss Duncan danced with grace, delicacy and agility; her phrasing and rhythm were especially good in the Brahms and Chopin numbers. In the Funeral March and the Dance of the Furies she was successful in portraying deeper emotions. Miss Duncan was admirably accompanied by Richard Wilens, who also was heard in three solo groups.

Brooklyn Morning Choral Concert

The second private concert of The Morning Choral, Herbert Stavely Sammond, conductor, at Hotel St. George, Brooklyn, April 21, had many interesting items, including repetition of Dvorak's Songs My Mother Taught Me; Night Is Like a Gypsy Maiden, by the conductor, Sammond; Elsie M. Oswald, soprano, who was encored; Florence Gwynne, pianist of the club, who won special applause for her brilliant playing of Juba Dance (Dett), and the excellent dramatic singing of the baritone, Harrington Van Hoesen, who won two encores. The singing of this Choral was flexible and expressive, all giving every attention to Conductor Sammond, the result being excellent. Incidental solos were sung by Katherine Crocco, Mrs. Alexander Williams and Elsie Ahrens, and Florence Gwynne accompanied.

The annual luncheon of the Choral took place April 28, and on May 1, the club sang at Aeolian Hall, at the Federated Music Clubs' meeting. May 6 they take part in the N. A. O. Music Week organ recital, given by Richard Keys Biggs at the Wanamaker Auditorium.

The Philomela Concert Enjoyed

At the Brooklyn Academy of Music, The Philomela gave a concert on April 26, under the direction of Etta Hamilton Morris. The program consisted of Ave Maria, arranged from the Moonlight Sonata (Beethoven), Serenade (Edwin Hughes), Little Tattle (Leoni), The Walnut Tree (Schumann), Spring Song (Mendelssohn), My Tender Songs (Hahn), Dragonflies (Bargiel), Hallelujah (Buzzi-Pecchia), all of these done by the chorus with incidental solos and accompaniments by Kathryn Platt Gunn, Salvatore de Stefano, Clara Horn, Alice McNeil and Ann Neuman. The performance was very fine indeed and showed the skill and musicianship of the director. Assisting artists were Allen McQuhae, who sang several groups of songs with his accustomed success, and Salvatore de Stefano, whose harp selections were enjoyed. There was a large audience and much enthusiastic applause.

Naumburg Foundation Announces Debut Recitals

The Walter W. Naumburg Foundation will provide debut recitals in New York next season for a limited number of young musical artists. The Foundation, which now enters upon its second year, was established by Walter W. Naumburg in memory of his father, the late Elkan Naumburg. Three violinists were given debut recitals in New York last season by the Foundation, and the scope of the work for next season will be enlarged to include pianists and violoncellists, as well as violinists. It is planned to give six recitals in all, two to each instrument.

Alexander Lambert is chairman of the Audition Committee, the other members being Efrem Zimbalist and Kurt Schindler. Preliminary auditions will be conducted the latter part of September by the National Music League and the winners of the preliminary auditions will be heard and the awards made by the final committee early in October, the recitals taking place later in the season. Candidates must make application in writing to the National Music League, 113 West 57th Street, New York City, before September 11.

Reba Patton in Recital

Reba Patton, lyric soprano, gave a thoroughly interesting recital in the Academy of Music Foyer, Philadelphia, on April 19, assisted by William M. Kincaid, flautist, and Mary Miller Mount, accompanist. Although Miss Patton created an excellent impression when she appeared in her debut recital last year, she made an even better one this season, demonstrating conclusively that she has profited greatly by her studies. She undoubtedly is one of Philadelphia's promising young artists. Miss Patton sang three groups of operatic arias and songs, in Italian, French and English. Her voice is clear and bell-like with a wide range, and she sings with perfect ease. Her enunciation is good and her tone quality beautiful. Fine stage presence is another asset possessed by her. A good sized audience was most enthusiastic in applauding the efforts of the soprano. That the critics were also pleased with her artistry is evident from the following excerpt from the Philadelphia Public Ledger:

May 6, 1926

"Miss Patton has a lyric soprano voice of exceptional clearness, tonal beauty, ample range and with the faculty of using it with the greatest skill. The placement is virtually perfect and the breath support sustains the tones in all registers with a foundation which is possessed by few professional singers."

Mr. Kincaid played compositions by Gluck, Bach, Gaubert and Camus in his usual artistic manner, adding much to the pleasure of the hearers. Mrs. Mount's accompaniments were the acme of sympathetic understanding. She never seemed to play better than in the intricate and beautiful work with these artists.

Gorsky Pupils Constantly in Demand

Successful pupils reflect successful teachers. Judging by the demand for the services of the pupils of Bella and Prof. Sa Gorsky of Chicago, fine singers are produced at the Gorsky Bel Canto Studios. While not all pupils studying with the Gorskys have exceptional voices, some being more talented than others, those emanating from these studios are making names for themselves through the beauty of their singing.

Ruth Sokol, a young and attractive coloratura soprano, has had a busy season, appearing as club and church soloist and singing in many recitals. Anastasha Rabinoff, who this season has appeared with the San Carlo Opera Company, was soloist with the Minneapolis Symphony Orchestra recently and has fulfilled more than forty concert engagements throughout the country. This artist has studied with the Gorskys for several years, and she credits her success to the splendid training received at their hands. Jack Rothblatt, who has sung with success as a member with the Student Prince Company, is now coaching his repertory with the Gorskys. Lillian Pinkavich, dramatic soprano, recently appeared as soloist with the suburban glee club, where she won more success. Marie Stanford, a lyric soprano of more than ordinary talent, sings with authority and style and is in demand for concerts and recitals. Eleanor Goldberg appeared with splendid success at the Englewood Temple recently and Pearl Feldman at the Hebrew Institute. Rebecca Rubin, another talented Gorsky pupil who delights her audiences, has appeared before the Young People's Club and the Educational Society of Chicago. Lillian Malnick, soprano, scored an outstanding success when she sang at the Albany Park Temple. She has been engaged to sing the leading role in *El Bandito*. Sadie Shapiro, soprano, and Lenore Jescova, coloratura, will soon make their debut in recital and their teacher predicts fine success for them. Sophia Barkus, who has a powerful dramatic soprano voice; Edna Wimer, a mezzo soprano of fine possibilities, and Eva Kite, are others in the class of talented young singers who should make names for themselves in the professional world.

Bella and Prof. Sa Gorsky won fine success in Europe before coming to America, where in the few years they have been here they have duplicated their former achievements abroad. They are equally successful in concert and recital and demand for their services keeps these two artists busy. The Gorskys, who number among their class students from Minnesota, New York, Wisconsin, Indiana as well as Illinois, have been urged to teach at South Bend (Ind.).

San Carlo Opera Scores in Pittsburgh

The San Carlo Grand Opera Company appeared in Pittsburgh, Pa., during the week beginning April 26, and had one of its most successful engagements of the season, both artistically and financially. The operas given were Lucia di Lammermoor, Tosca, Carmen, Aida, La Boheme, Il Trovatore, Thais and Rigoletto.

Emil Ifland Dead

PEORIA, ILL.—Emil Ifland, well known piano teacher of this city, died recently after a brief illness. He was sixty-four years old. Born in Klenbach, near Kassel, Germany, Mr. Ifland had been in this country since his fifth year.

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LAURA LITTLEFIELD

Soprano

According to New York and Boston press:

"Finely tempered voice and refreshingly natural diction."—Deems Taylor, *N. Y. World*.

"Command of style was such as to excite admiration."—Henderson, *N. Y. Sun*.

"Admirable in the maintenance of melodic line and the welding of tone and text."—Olin Downes, *N. Y. Times*.

"A notable pure tone for soft, sustained passages and variety and subtlety in expression marked the performance."—F. D. Perkins, *Herald Tribune*.

"An artist who combines very happily vocal excellence and fine musicianship."—*Boston Post*.

"Faultless diction and intelligent control of voice further enhanced the beauty of her singing."—*Boston Globe*.

VICTOR RECORDS
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RAYMUND KOCH

BARITONE



NEW YORK PRESS COMMENT:

He Vitalizes whatever he essays to sing.

—*New York Telegram*, February 10, 1926.

Delightful flexibility, impressive sonority, excellent poise, skill in interpretation, and ease of production.—*Musical Courier*, February 18, 1926.

A wholesome, robust, manly baritone.—*New York American*, February 10, 1926.

Treated his songs primarily as texts set to music.—*New York Times*, February 10, 1926.

Mr. Koch's voice is of a type as rare as the true mezzo among female voices.—*Musical America*.

A notable ability for soft sustained song.—*New York Herald Tribune*, February 10, 1926.

His voice was full and resonant . . . and his phrasing expressive.—*New York Sun*, February 10, 1926.

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1926



Typical Phrases from Koch Notices

“EXCEEDING BEAUTY OF TONE”

“STIRRING RESONANCE”

“SURPRISING FLEXIBILITY”

“VOICE OF ABIDING CHARM”

“RICHNESS AND VARIETY OF TONE COLOR”

“PURITY OF ENUNCIATION”

“EXPRESSIVE PHRASING”

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OHIO MUSIC TEACHERS AND OHIO FEDERATION OF MUSIC CLUBS MEET IN CINCINNATI

Interesting Discussions, Luncheons, Musical Programs and Election of Officers the Outstanding Features

CINCINNATI, OHIO.—The joint convention of the Ohio Music Teachers' Association and the Federation of Music Clubs was held at the Hotel Gibson between April 27 and 30. This was the Ohio Music Teachers' Association's forty-fourth annual session and the Ohio Federation of Music Clubs' eighth annual session. The list of delegates from out-of-town was up to the normal registration. As John A. Hofmann, president of the Ohio Music Teachers' Association, expressed it, the present gathering would be considered one of the most important in the entire history of the organization. Mrs. Harry Goodbread, president of the Federation of Music Clubs, who has been re-appointed to hold that office for another year, expressed a similar opinion. Every teacher interviewed said that it was a very good idea to hold the conventions jointly, as best results will come from co-ordination of effort.

The Ohio M. T. A.'s first meeting took place on Tuesday morning, April 27. At that meeting were given the president's message, the report of secretary and Treasurer, report of advertising manager, the appointment of nominating com-

mittee and discussion as to time and place of the next convention. A very interesting paper on the Visual Music System, *The Lighted Way*, was offered by Bostelman of Toledo. He was followed by Adda C. Eddy of Bellefontaine. Grace Gardner, distinguished voice teacher, read a paper on Opera in English that showed perfect knowledge of that topic, and the morning session came to a close with a paper by Lillian A. Thayer on Settlement Schools.

The State Board of the Ohio Federation of Musical Clubs, during that same period, held a meeting of the club delegates, and heard a report of its State officers and a report of the nominating committee. At 12:30 an informal luncheon was enjoyed in the hotel. The first afternoon session of the Ohio M. T. A. was one of the most interesting of the entire convention, as two of America's foremost instructors and voice teachers had the afternoon practically to themselves. Harold Butler, dean of the College of Fine Arts and head of the voice department of Syracuse University, and president of the National Music Teachers' Association, is a man of great vision and a leader among educators, and what he

had to say will have a far-reaching effect on those who were on hand, who must have been happy to hear some of his remarks. Throughout the convention Dean Butler was a guiding spirit among the delegates. They were attracted to him by his fine personality, his knowledge of the voice and of music in general. Dean Butler counts only friends in the profession, where he stands today among the leaders.

At the same session appeared Thomas James Kelly, of the artist-faculty of the Cincinnati Conservatory of Music, whose "causerie" was nothing short of an inspiration for all those fortunate enough to be on hand when Mr. Kelly delivered it in his usual charming and forceful manner. Thomas James Kelly, a distinguished voice teacher, has also made a big name for himself as a coach, program annotator, conductor of choral societies, speaker on nearly every subject and on music especially. At the close of his "causerie," Dean Butler could not refrain from congratulating his colleague, stating that it had been long time since he had heard such eloquence and such helpful remarks as those from Mr. Kelly, asking him to repeat his "causerie" next winter in Rochester, N. Y.

While the vocal conference was going on with the Ohio music teachers, the Ohio Federation heard its state committee chairman report on American music, opera and orchestra. There were also contests in chamber music, church and film music. The speakers throughout the afternoon were Nina Pugh Smith, critic on the Cincinnati Times Star; Lou Foster and J. A. Ackerman. At 4:30 a joint reception took place at the Cincinnati Woman's Club, presided over by Mrs. Earl Galbreath.

GUY MAIER AND LEE PATTISON

Sponsored by the Matinee Music Club of Cincinnati, a recital of music for two pianos was given in the evening at 8:30 on the Roof Garden of the Hotel Gibson by Guy Maier and Lee Pattison. This was the first important concert of the convention. Maier and Pattison gave a remarkable exhibition of ensemble playing. The program was most interesting and it was impossible for any one to differentiate one piano from the other in numbers by Brahms, Rachmaninoff, Pattison, Duvernoy, Bizet, Casella and Strauss. The visiting teachers as well as resident musicians were much impressed with the playing of these two wizards.

WEDNESDAY, APRIL 28

The second day of the joint convention brought forth, during the morning, a session on Public School Music, in the ball room of the Gibson Hotel. The first half-hour of the session, which began promptly at nine o'clock, was devoted to the discussion of orchestra music in the public schools. This was presided over by Pauline Crumb Smith. The orchestra of the Walnut Hills High School gave the first and second movements of the G minor symphony by Mozart, and the popular Torch Dance by German. At 9:30 Walter H. Aiken, supervisor of music in the Cincinnati public schools, greeted the delegates. He was followed by Frances Tinkham Crowley, director of public school music at the Conservatory of Music, who delivered a very good paper on Music and the Music Teachers in the Public Schools. Some of her remarks must find place here, as other music school directors who were not present will be glad to hear these salient remarks from Miss Crowley's address:

"The best time to develop technic in the young music student is during the high school age. A music supervisor in the average school is expected to teach children from the first grade through the high school how to sing beautifully and artistically; must direct glee clubs and choruses; must know through observation and practice material best suited for young voices; must know how to organize and conduct school orchestras and bands. Classes must be made familiar with the various phases of musical education, through special preparation in ear training, sight reading, harmony, history of music and appreciation,—even opera must be given consideration. For all this the music supervisor first of all must be a musician. Too many supervisors cannot sing, play or direct. They can talk about music but that is all."

At 10:30 under the direction of Pauline Crumb Smith, Chamber Music was given by the students of the Withrow High School, who played the quartet in G major by Haydn and the Trio Moment Musical by Schubert. At eleven o'clock Sarah Yancey Cline, director of Public School Music, at the College of Music, gave a demonstration with pupils of the Sixth District School, showing what second graders from that school could do. Miss Cline demonstrated decisively and beautifully with her youngsters that in lower grades beauty of expression can be shown through the simplest song. In the discussion that followed, the music teachers declared that set laws must be sought, which will require trained teachers and demand

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the highest standards. Another good point! The last half hour of the morning was spent listening to an old acquaintance, Louis Victor Saar, for many years at the College of Music in Cincinnati and for the last few years a resident of Chicago, where he has been connected with several schools, now holding the position of Dean of the Chicago College of Music. With the assistance of several singers, he had presented, the day before, several of his own compositions, instrumental and vocal. The recital was broadcast. The songs were sung by Louis Johnen, baritone, who included two poems by our own George Elliston, Cincinnati poet, with music by Saar. Two other songs, the lyrics of which are by Miss Elliston, were sung by Mary Pfau, who, we believe, is a professional student from the class of Thomas James Kelly; she has a lovely mezzo-soprano and uses it with full effect. Elsa Staud Denton sang A Maker of Dreams and Charlotte Metzner contributed Fighting Courage. At the morning session Baroness Katherine Evans Von Klenner, of New York City, founder and president of the National Opera Club of America, also appeared. The Baroness advocated the extension of opera in America, stating she would make every effort to found clubs, organizations, groups, to substitute a popular form of opera. She expressed her views clearly, stating that opera should be a sort of enjoyment for every one here as it is in Europe. She believes that opera can be given on scales not quite as impressive or as elaborate as the operas given at the Metropolitan in New York or at the Auditorium in Chicago, which she states are beyond the reach of the average American citizen.

While the Ohio Music Teachers were holding their meeting, the Ohio Federation of Music Clubs was also very busy. It was during the morning session that Mrs. E. J. Ottaway, director of the Extension Department of the National Federation, brought the information that Ohio has federated more new clubs than any other state in the Union and now has a total of 209 music clubs, including both senior and junior clubs. Mrs. Ottaway told members of the Federation many vital things which, unfortunately, cannot be reported here for lack of space. During the morning session of the Ohio Federation, junior contests in violin, piano and voice were conducted by Mrs. William Wheeler, of Cleveland, state chairman, and Mrs. Martin E. McKee, of Cincinnati, local chairman. At 12:30 the two organizations, with the board of directors of the National Federation of Music Clubs, met at a luncheon in the Roof Garden auditorium of the Gibson Hotel. During the luncheon, singing of the women's chorus of the University of Cincinnati, directed by Burnet C. Tuttle, of the Conservatory of Music gave a group of numbers, and the chorus of mother-singers, directed by Will R. Reeves, was most enjoyed by the delegates. At the joint luncheon, the hostesses were the vice-presidents of the Cincinnati Federated Music Clubs and the guests of honor were Ralph Lyford and the board of National Federation of Music Clubs. The chairmen was Florence Braun.

The afternoon session opened with a violin conference conducted by Jessie Strauss Mayer, Robert Perutz and Edward Kreiner. At three o'clock, a paper, The Seashore Measures of Musical Talent, was delivered by Jessie Strauss Mayer. John Findlay Williamson, distinguished conductor and director of the Westminster Choir of Dayton, followed with a paper on Church Choirs and Music Teachers. William-

son's contention was that many voices are ruined by mediocre music teachers and too often the development of church choirs is left entirely to organists who, though musicians, do not realize the value of technic. Karl H. Eschman, director of music at Denison University, Granville, Ohio, read a paper on What Has Happened to Music, which was illustrated by excerpts from modern music. It was then that we heard the names of the winners of the junior contests in violin, piano and voice. The winners were: Lionel Mowak, Cleveland, pupil of Beryl Rubinstein, of the Cleveland Institute of Music; Louise Kensies, of Cleveland, pupil of Clarice Bales; Robert Burnstein, of Cincinnati, pupil of Robert Perutz. The two piano winners and the violin winner each received a cash prize of \$25. Eleanor Pierce, received a prize of \$15. In addition, each winner was presented with a medal especially designed for the junior contest winners.

Following the afternoon session, the delegates attended a reception at the Cincinnati Conservatory, with Bertha Baur as hostess. At 6:30 a joint banquet was given in the Hotel Gibson. The hosts were the officers of the musical clubs of Cincinnati. A joint artist-concert was given by Erich Sorantin and Dan Beddoe, the latter singing as only Dan can, one recitative and aria Vainly Pharaoh attempts from the opera Joseph, and four old English songs by Eric Coates. In fine fettle, the veteran tenor revealed his beautiful voice to best advantage; his diction was a joy and his phrasing impeccable. He scored heavily. Marguerite Melville Lisowska played gloriously a group by Debussy and Chopin. She is a virtuosa of the keyboard and her huge success was richly deserved. Such piano playing is a joy to listen to and it was a treat to hear such clear renditions of Debussy's Clair de lune, Minstrels, La plus que lente and Poissons d'or, and such interpretations as were given under her virile flexible fingers of the Chopin nocturne in G major and Waltz by the same composer, made her entertainment one of the big events of the convention. Richard A. Fluke delivered some good singing in the Song of the Dark Forest, by Borodine; Morning, by Rachmaninoff, and the Song of the Flea, by Moussorgsky. The Orpheus Club of Cincinnati, under its director, Power Simmons, sang a group of songs in its customary artistic manner.

THURSDAY, APRIL 29

At the Ohio Music Teachers' Association, a conference on the Theory of Music took place in the morning. The session began with a Theory conference and short discourses by Carl W. Grimm, Howard Wentworth Hess, George A. Leighton, P. D., Augustus O. Palm and Barrett Spach. At 10:15 Ralph Leopold, concert pianist, artist-teacher at the Mannes Music School of New York, gave a piano master class. The program included the toccata and fugue in D minor, by Bach-Tausig, Debussy's Nocturne, Rachmaninoff's Humoresque, Arensky's, by the Sea, Amani's Oriental, Leschetizky's Etude Heroique, and Sound of the Forest from Siegfried, by Wagner-Leopold, and Sunrise and Siegfried's Parting from Brunnhilde, by Wagner-Leopold. Leopold has been written up so often in the MUSICAL COURIER that readers know all about this young man's beautiful playing. In Cincinnati his success was complete. After his recital program, Leopold permitted an open forum, during which he expressed the idea that piano education should

not be made a drudgery and that young students should be developed spiritually as well as mechanically from the inception of their study.

Mrs. Harry L. Green, newly elected president of the organization, advocated the use of radio in schools. Mrs. Green will ask the Federated Clubs in Ohio to assist schools which cannot buy themselves radio receiving sets and she will see to the broadcasting of high grade musical programs throughout the state at such hours as to make it available to schools. It was stated that Mrs. Green has already secured the services of several nationally known speakers and educators to speak on musical appreciation over the radio.

In the morning the Ohio Federation also heard a conference report of the state committee (continued). Extension, the Endowment Fund, and special membership prizes and scholarships, education, public school music course of study, and library extension were the topics. At 12:30 luncheon was served, the hostesses being the musical sororities, under the hostesship of Lucille E. Brettschneider. The program for the afternoon session included an address by Dr. James G. Heller on the Significance of Ultra Modern Music. Then the delegates went to the College of Music, where an organ conference was led by Sidney Durst of the faculty of the College of Music, after which an organ recital was given by Albert Riemschneider, director of Music at the Baldwin Wallace Conservatory, Berea, and organist and director of music at the Calvary Presbyterian Church in Cleveland. Later a reception to delegates took place at the College of Music, with Mrs. Adolf Hahn as hostess. This was followed by the election of officers and the attendance at the Lyford opera in Music Hall in the evening.

RUSSELL J. MORGAN NEW HEAD OF OHIO TEACHERS

The nominating committee of the Ohio Music Teachers' Association, headed by Mary Willing Megley of Toledo, elected to office by unanimous consent these officers: President, Russell J. Morgan (Superintendent of Music, Public Schools of Cleveland); First Vice-President, Albert Riemschneider, Baldwin-Wallace Conservatory; Second Vice-President, Francesco De Leone, Akron; directors to serve for three years, John A. Hoffman, Cincinnati; Frank Shaw, Oberlin, and Adella Prentiss Hughes, Cleveland. The hold-over directors of the Ohio Music Teachers' are: Mrs. Sam Richard Gaines, Columbus; Mrs. Edgar Stillman Kelley, Oxford; Mary Willing Megley, Toledo; Dr. Otto Mees, Columbus; Wilson G. Smith, Cleveland, and Frederick L. Bach, of Springfield.

FRIDAY, APRIL 30

The Ohio Music Teachers held their business session, election and unfinished business in the morning. The National Music Clubs' Federation convention closed on Friday, April 30.

Plans for the gigantic choral festival to be given at the biennial federation, which will be held next April in Chicago, were discussed. At the final session of the Ohio Federation of Music Clubs, also held on Friday at the Hotel Gibson, the meeting was addressed by Mrs. William Arms Fisher of Boston and Mrs. Frank Seiberling of Akron.

(Continued on page 34)

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HARRY F

BOSTON EVENING TRANSCRIPT

Toward the Sun

UNQUESTIONABLY a new violinist of the first rank has appeared in the person of Mr. Harry Farbman, who gave a recital in Jordan Hall last evening. By the way in which he feels, by the way in which he conveys feeling to an eager audience, by the apparently unlimited means he has at his command for conveying what he feels, by all these and many another telltale sign, one readily recognizes in him the master musician. Paired with Mr. Carl Lamson, accompanist second to none, equalled by few, he gave to his audience an evening of unmixed pleasure, delight, inspiration. The programme was not as announced. The large virtuoso-piece, Saint-Saëns' Concerto in B minor gave way to Vieuxtemps' "Grand Concerto." Likewise Chausson's "Poème" replaced César Franck's Sonata. The final group was well chosen from the usual violin miscellany: Kreisler's version of Pugnani's "Praeludium v. Allegro," Wilhelm's arrangement of Chopin's D flat major Nocturne, Kreisler's transcription of a Dvorak Slavonic Dance, Achrom's "Hebrew Melody," Wieniawsky's "Russian Carnival." To the demands of the justly enthusiastic audience—larger than the usual "Jordan Hall audience," by the way—he responded with three extra pieces, one after Chausson's "Poème," two at the end of the programme.

Before hearing Mr. Farbman one was inclined to be disappointed at the substitution of Vieuxtemps's filler music for Saint-Saëns' finely chiselled Concerto. With his first phrase revealing tone of the most exquisite loveliness, one began to become reconciled; as phrase followed phrase one became fascinated, bound, by the justice of the interpretation, by the compelling qualities which Mr. Farbman mysteriously enough, found in this virtuoso-music. As the music led into the Cadenza, one became convinced that here was a young man who had not only good tone, not only supreme feeling for musical values, but also sufficient technic to meet the demands of the most difficult music, more, to meet the demands of his exacting conception of good performance. And as the Cadenza gave way to the Adagio, one found that his excellent tone could modulate to the most melting, almost vocal, tenderness, that it could be vibrant with pathos. With the Allegro his feeling for sharp, aggressive rhythm became apparent; harmonics glistened; the Concerto rounded itself out into a satisfying whole. If it is a great achievement for Mr. Farbman to make this exceedingly difficult music seem easy, it is far greater achievement for him to make this rather thankless music

seem vital, indeed to make it glow with interest.

Though substitution of Vieuxtemps for Saint-Saëns had caused anxiety, substitution of Chausson for Franck was welcomed. Great work though Franck's Sonata surely is, it is played much more than Chausson's "Poème," almost too much, perhaps, while the "Poème" still deserves often to be heard. In it, new qualities of the artist revealed themselves. In alternation with the piano, the lovely opening phrases gave forth song, lyric song, such as the Concerto had not, could not have yielded. As the phrases piled upon each other, as they mounted to climax after climax, as they reached dizzy heights, still they continued to sing, to glow in lyric quality. And when such heights of wonder were reached, the trills, all but out of reach of the hand, were not technical display, they still continued the essential lyricism of the piece, added but welcome quiver to the descending melodic line.

Not the least achievement of Mr. Farbman throughout all this is entire freedom from mannerism. He stands erect upon his feet and plays. He does not sway from side to side; he does not make the violin describe wide arcs through the atmosphere surrounding his person; he does not bend over it as if to charm it by magic look. Moreover he is not stiff nor constrained in appearance. He takes a position natural, easy, on occasion intense; he plays naturally, easily, and when he so feels his music, intensely. As with his manner on the stage, so with his interpretation of the music. Of fervor, high fervor, there are many; of mannerisms, such as many an artist of earlier day would have considered legitimate means of underlining his ideas, there are none. Rarely has there been, could there have been, better balance between restraint and passion. Justice, deep, inexorable justice is the essential quality of Mr. Farbman's playing.

The smaller pieces at the end added but little to one's impression of Mr. Farbman; rather did they serve chiefly to reinforce previous impressions. The Praeludium added perhaps a little wonder at the clean swiftness of the rush over the pianissimo cadenza-figures, and the Allegro gave one the feeling that never could anything have been so completely satisfying as its molding and marshalling of phrases. The Nocturne sang, as had the "Poème" earlier. The "Hebrew Melody" revealed a richness of deep, dark tones not so fully heard before. The "Russian Carnival," simply a bag of all possible manner of fiddlers' tricks, merely underscored the previous impression that to Mr. Farbman there are no unsolved technical problems.

A. H. M.

Translation of Article Published in Journal of Commerce (Jornal do Commercio), Rio de Janeiro

Harry Farbman—The second concert of the great American artist was given last Sunday evening in the hall of the National Institute of Music.

The press was on service at the Municipal so did not appear at this exceptional performance of this extraordinary artist whom we went to hear, giving up two acts of "Aida" by the group of Brazilian singers. The present generation of our capital has appreciated a number of noted violinists in the past fifteen years, but none of the strength and worth of Harry Farbman.

One example suffices: The "Ciaccona" of Vitali; which we have heard many times, sounded like a new piece executed by this violinist who cannot be, at most, more than twenty years of age. Such were the new effects which he, perhaps advised by his great master Auer, introduced in this composition.

Double notes are executed by him in absolute harmony, his manner of handling his bow is elegant, firm and at times incomprehensible how he obtains such a subtile effect. As also it is truly marvelous when at given moments, it occurs that the movement of his bow is imperceptible, as he plays "staccato" and "pizzicato." The merit of this violinist impressed us overpoweringly in the "Concerto em Ré maior" of Paganini and again in the "Cadenza" of Sauret.

We trust that the distinguished young violinist will give at least one more concert, but on an evening that our society will be free, so that we can, all of us, render him the homage of our applause.—O. G.

Translation of Article Published in Courier of Manha (Correio da Manha), Rio de Janeiro

The Harry Farbman Concert

The Americans have sent us an artist of the violin . . .

But with the coming of Harry Farbman one sees that America gifted us, not with an object of foreign make, but a genuine artistic product and a temperament of highest worth, forty years after having sent us the famous pianist L. M. Gottschalk, a good friend of ours, and whose remains, we presume, still rest in S. João Baptista cemetery.

Harry Farbman gave his third recital of violin in the Institute of Music, yesterday evening. It was our first hearing, as the opera season, which ended yesterday, held our attention at the Municipal during forty-two consecutive days.

But our task will be done in a few words, because what is worthy of praise, receives it immediately. Only when an artist presents a weak front, or whose merit is doubtful, that the writer finds himself seeking a subterfuge in veiled words and phrases in the vain attempt to hide his real impression . . . We listened to Bach, Wieniawsky, Tartini, Schubert and Sarasate and we consider that these composers form a part of the physical-physio-psychological make-up of Harry.

This very young man draws from the violin any and all shades of harmony, and never a harsh sound nor sign of

weakened power. Even in pianissimos the phrase issues in harmonious fullness, without a waver.

Violinists, mere performers, exist by the ton, in this vale of woe, called the world; but exceptional violinists, geniuses, that we have heard, can be counted on one's fingers, and on one of them figures Harry Farbman.

Translation of Article Published in "Brazilian American."

Americans residing in Rio de Janeiro have reason to be proud of the honor reflected upon their country by the youthful violinist Harry Farbman. A Brazilian critic whose opinion is of the greatest value has pronounced him the greatest violinist that has been heard in this capital in the last fifteen years.

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FARBMAN

FROM FARBMAN NOTICES
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"THE VIOLIN"
"VOICE"
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"FARBMAN IS GIVEN OVATION."
"FARBMAN SCORES TRIUMPHS."
Detroit Free Press.

"FARBMAN'S VIOLIN PLAYING
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Detroit Times.

"BRILLIANT TRIUMPH SCORED BY HARRY FARBMAN." *Detroit News.*

Detroit Free Press.

His tone is of lovely quality; his bowing is flexible and well controlled; his left hand has splendid agility; his intonation is pure and true. Moreover there is keen intelligence, directing force and that warmth of feeling and unusual surety of comprehension of a composer's thought that marks his work with the artist's stamp. He plays without any exaggeration or eccentricity, his modest bearing on the platform making a firm impression.

Detroit News.

Concluding the second movement he played harmonics that would baffle the greatest of his kinsmen to surpass, they were round and sweet and liquid and amazingly sure. His technical proficiency elsewhere was entirely above criticism.

San Antonio Express, October 28, 1925.

What is perhaps the most vivid young genius who has appeared in San Antonio . . . is Harry Farbman, who gave an enthusiastic audience an afternoon of wonder and delight that will rank among the important musical experiences of this city.

He gives an impression of poise and power, of a capacity for emotion and making it part of the intimate expression of his audience that is as rare as it is remarkable. . . . From the opening phrases he showed himself not only an unsummarized master of technical difficulties . . . but a supreme musician. . . . A mere listing of his technical excellencies is only the beginning of the impression he leaves.

San Antonio Evening Press, October 28, 1925.

"That Harry Farbman is a great violinist there can be no question. . . . There is not the least trace of immaturity in either the emotional or technical side of his playing. . . . In the matter of tone alone he produces a greater variety of color and quality and volume than seems possible from one instrument, and certainly effects that seem beyond the scope of a violin's capacity. . . . This brilliant young American violinist played his second concert in San Antonio Tuesday evening, and deepened the tremendous impression made in the afternoon as an artist for the first of the Tuesday Musicales."

New York Times.

Harry Farbman gave a recital last evening, honored by the presence of his former master, Auer. Four years of concert tours to South America and Austria had developed the self command of the young artist, broadening his style to that of an individual interpreter.

York Sampson—Sioux Falls Press, Sioux Falls, S. Dak.

FARBMAN, YOUTHFUL VIOLINIST, SCORES HIT IN CONCERT AT AUGUSTANA COLLEGE. Youth walked into Augustana College last night; there was also a violin—the rest was genius. Thus Harry Farbman absolutely astounded and then captivated the Sioux Falls music lovers.

Brainard (Minn.) Dispatch.

HARRY FARBMAN ENTHRALLED HEARERS. One could not forget that he heard a violin, for at times there was the illusion of two playing in harmony, or the sweet singing of birds in the greenwood, or of rolling organ harmonies.

Albion Evening Recorder, Albion, Mich.

Mr. Farbman proved to be a wonder-man with his violin, which would apparently do anything he demanded of it. His playing was remarkable for finished technic, unexcelled pureness of tone, perfect bowing, dash and power, and musicianly interpretation.

George A. Benson, Fargo.

There is something about Mr. Farbman's artistry that baffles one. He can be both introspective and retrospective, and can make you feel that through his instrument you are hearing a tale of many moods. There were times when he reminded us of the fabulating violinist of Rimsky-Korsakoff's immortal Scheherazade, so great were his talents in relating his tales. He has an astounding technical skill, all the more so because of the ease with which he draws upon it.

Valley City Record-Times, Valley City, N. Dak.

Farbman Concert Brilliant Success. He came here without much ado, without that large scope advertising that precedes men of fame, but he left with us a lasting impression of having been in the presence of a genius, a young man destined to take his place among the world's greatest performers on the king of instruments.

Evening News, Aberdeen, S. Dak.

He has a sweet, thrilling tone, and a super-technic. Difficult glissandos, fingered octaves, intricate bowings, and lightning-like "firework" passages were as a child's play to him. Above all he possessed emotion, poise, and the power to phrase artistically.

AND ARTHUR CULBERTSON

4832 Dorchester Avenue, Chicago

THE WORLD PREMIERE OF THE CASTLE AGRAZANT

(Continued from page 5)

and big in dimension. Like everything Lyford writes, it moves smoothly, swiftly, and his music is at no time banal.

The third act, the shortest in the opera, is a love duet à la Richard Wagner—mystic in texture, and the only scene where a sustained melody is the theme. Lyford, too, believes in the leit motif. There is the motif of Richard of Agrazant, of Geoffrey of Lisiac (the villain), and of Isabeau, easy to follow, as they always relate to the personage.

To conclude: Ralph Lyford has written music of great value, not sensuous but vital, not American but worthy of many distinguished French, Italian, German, Austrian, Belgian, Russian and Czech-Slavic composers of today and yesterday. Music that holds the interest of its listeners at all times is good music, and Lyford's opera should not only be included in the repertory of our big opera houses in this country, but also performed wherever grand opera is given. It is worthy of many hearings.

THE SCENERY

Ralph Lyford, producer of Castle Agrazant, is fortunate in having a brother who is a fine draftsman, as his plans for every scene were those of a master. Though the production of Castle Agrazant cost only \$12,500 (this including the fees of the principals, scenery, costumes and orchestra), the scenery was so beautifully executed as to give real joy to the eye. The first scene, before the walls of Agrazant toward sunset, was modern in its vivid and diversified colorings, with the castle of Geoffrey of Lisiac in the heights, illuminated after sunset and gleaming under a pale moon and twinkling stars. Very effective and beautifully executed by the brush artist, who used every hue in his palette, yet so well harmonized were the colors that the eye took pleasure in lingering on it. The second act, in the Grand Festival Hall of Lisiac Tower at midnight, reminded one of those old castles that Americans love to visit while in the chateau country of France. It looks like an exact reproduction, even to the color of the wall and to the banners that form the ceiling of that gorgeous hall in which resided one of the most powerful nobles of the day, a libertine who had many followers on the road of sin. The last act takes place in a forest on the slopes of Lisiac Hill. Here again only words of praise can be written for the beautiful tableau. The scene and the music reminded us a little of the forest scene in Wagner's Siegfried, even to the song of the bird. That restful atmosphere, so well painted as to show the versatility of the artist, who in the first two acts had been most lavish with his brush and his colors, made the last scene so much more effective by using green as his main theme. The production, in its complete ensemble, was gorgeous, the costuming being on par of excellence with the stage settings, and though the grouping of the choristers, especially in the first act, could have been improved upon, Lyford showed that he is also a stage manager of the first order.

THE CAST

The posters announced Castle Agrazant as "an American grand, opera with an American cast, by an American composer (a Cincinnati)." This was erroneous, as Ralph Lyford was not born in Cincinnati, though he has lived there about ten years, and Olga Forrai swears allegiance to Hungary. This young lady was given the heavy task of singing the difficult rôle of Isabeau and did it in a manner entirely to her credit, to that of the composer, and those fortunate enough to hear her performance, which left nothing to be desired in point of singing and acting. Her enunciation of the English text was nil, however, for not a single word was understandable. Miss Forrai, not only sang the Prayer of the second act with great feeling and beauty of tone, but throughout the opera she disclosed her powerful voice to best advantage. Lyford believes that a dramatic soprano should reach high altitudes without effort, and high C's after high C's are found in the score. They were all taken with ease by Miss Forrai, who made a hit all her own with the auditors. She looked ravishing to the eye and made a pathetic figure that won the heart of the public. Among the principals she was easily the star.

Forrest Lamont made a great hit as Richard of Agrazant. He, too, acted with conviction, a certain nobility and dignity that befits the rôle, and, moreover, delivered his lines with telling effect. Though in the first two acts his enunciation was not very clear, most every word he emitted in the final scene was caught. He scored heavily with the audience. Howard Preston, who, if memory serves right, used to sell insurance in Cincinnati, made many friends by his characterization of Geoffrey of Lisiac. He sang the rôle as it should be sung—with forceful tonal accent, but it was in his remarkable delineation of the part especially that Preston rose to greatest heights. His every gesture had a meaning of its own and the way he fell when stabbed by Lamont has never been better done on any stage.

Fern Bryson, a voice student in the opera class of Ralph Lyford, sang the rôle of a young boy with a voice of great purity, clear as the proverbial crystal, and she made a lasting impression with at least one auditor. Italo Picchi did well as the old minstrel; likewise, Moody DeVaux as a herald and Herman Wordemann as a knight of Lisiac. The chorus sang with precision and understanding—and many of the choristers showed intelligence by acting as though they were given a rôle instead of standing, as do many choristers, as though they were part of the scenery instead of the drama. The orchestra played beautifully and revealed what a superb instrument the Cincinnati Symphony Orchestra is.

PUBLIC REACTS TO LYFORD

At eight-fifteen sharp, Ralph Lyford made his appearance from the left side of the stage, and, as he walked from there to his desk in the orchestra pit, the audience broke into an ovation, the like of which Music Hall has seldom witnessed in its many years of existence. After the first act, six recitals showed the enthusiasm of the audience, but it was not until the close of the second that Cincinnatians broke loose into an avalanche of plaudits, shouting frantically their bravos for an American composer and his interpreters. Innumerable times Lyford came before the curtain; then ushers came down the aisles with floral tributes for Forrai, Lamont and Lyford, and then Lamont and Forrai retired and left Lyford standing alone before the curtain. Moved by the great outburst, he was ready to make an impromptu speech, but the audience, as moved by an invisible spring, rose as a man; likewise, the musicians in the orchestra pit, who gave Lyford a fanfare while the audience broke into a series of ovations

that shook the old building to its very foundation. It was only at the end of the opera that Lyford could say the words then intended. He said: "I have been with you ten years, but tonight the reception you have given my opera, the ovation you have tendered me and my colleagues is the greatest joy that I have ever had in my life." Contrary to the Middle West habit of leaving the theater before the final curtain, not a single person left before Forrai, Lamont and Lyford had bowed many times at the close of the opera.

The giving of Castle Agrazant marks a new epoch in the operatic life of this country. Pioneer work of this kind must bring fruit. America, that dominates in matters of finance, engineering, dentistry and business in general, is, with composers such as Ralph Lyford, coming into its own as a producer of operatic productions of its own. Long live the Cincinnati American Opera Foundation, its board of directors, its guarantors, and may Castle Agrazant have many productions throughout the musical world. It deserves its place in the sun.

R. D.

Dalcroze Eurythmics at Cleveland Institute

CLEVELAND, OHIO.—Spring seems a most appropriate time to call attention to the classes in Dalcroze Eurythmics which form one of the most popular branches of music study at the Cleveland Institute of Music. While full classes are conducted by Gladys Wells throughout the school year, they fit naturally into this season of the year to give the pupils



RHYTHMIC COUNTERPOINT AT THE CLEVELAND INSTITUTE OF MUSIC.

(Left to right) first row—Emmy Portman, Pansy Grace Rocklin; second row—Marjorie Schneider, Joy Maurine Hunt, Eileen Brodie, all of the senior class in Dalcroze Eurythmics at the Cleveland Institute of Music.

an outlet for the spring elan. In these classes girls and boys learn to express through bodily rhythm everything about music, but its sound. They learn to use their bodies as musical instruments to interpret any musical idea that is presented to them. They can translate compositions of old masters, or improvise little pieces of their own, and interpret them.

Since Dalcroze Eurythmics has a formidable sound, and is unintelligible to the general public, Miss Wells holds frequent demonstration classes at the school, open to the public, to explain and illustrate. She precedes each demonstration with a brief explanation of the meaning of Eurythmics from the Greek as "good rhythm." She, herself, is a pupil of Jacques Dalcroze and has no trouble in interpreting the meaning of Dalcroze to her audience. Miss Wells is especially emphatic in correcting the erroneous impression of most people that Dalcroze Eurythmics is only another form of dancing.

Dalcroze pupils at the Institute range from five years of age up. Miss Wells hopes to make Dalcroze Eurythmics as familiar and popular in Cleveland as it is in Europe. To judge from constantly increasing enrollment and number of classes in the system at the Cleveland Institute of Music, Miss Wells is well on the way toward her goal.

E. M.

Klibansky Artists Active

Vivian Hart made a splendid impression in the new Shubert production, *Mariza*, and the papers spoke very highly of her beautiful voice and charming appearance. She was soloist at the April 20 concert of the Rubinstein Club of New York.

Lottie Howell is appearing with success in New Orleans. Anna Prinz was liked at her last recital in the Y. M. H. A., and made another appearance on April 8, when she again scored success. Cyril Pitts was engaged for a concert in Poughkeepsie, N. Y., April 16, and was selected from among many applicants as tenor soloist at the Broadway Presbyterian Church. Fannye Block was heard to fine advantage on April 1 at the Manhattan Opera House. Anne Elliott was engaged to participate in the Provincetown Players' production of *Orfeo*. Other pupils of Mrs. Klibansky are appearing in the Student Prince, Blossom Time, Princess Flavia, and *Mariza*.

On May 3 Mr. Klibansky gave a recital at the Wurlitzer Auditorium with artists from his studio.

William S. Brady Studio Musicals

It is not often that William S. Brady gives studio musicals, but when he does they are genuine musical treats. It was six years ago that he presented Dorothy Jardon, Carolina Lazzari and Marie Tiffany in a program, and three years ago Kathryn Meisle was heard at a studio musical of his. This season Mr. Brady is entertaining with an hour of music twice within a month. April 21, his large New York studios were crowded to capacity to listen to a program given by Miss Meisle, Maurice Cowan, Chauncey Robert Parsons, Stephanie McConvile, Nila Powers, Leonora Allen and Helen Adler, with Edward Harris furnishing the accompaniments. May 14 is the date set for the second musical of this season.

Rubinstein Club Annual Breakfast

The Rubinstein Club, concentrating on music, with its own splendid Choral of 150 singers, utilizing as soloists Metropolitan Opera House artists and celebrated concert singers as well as instrumentalists of highest reputation, and last, but not least, encouraging young native talent (there were three young American sopranos last season) by appearances at the Saturday Musicals, is thus carrying out the plan originated by William Rogers Chapman and Mrs. Chapman almost forty years ago, and followed to this day. As Mr. Chapman remarked in a brief but forceful speech, "The Rubinstein Club was the pioneer women's singing club of New York;" he has uninterruptedly led the singing of the club during thirty-nine years, Mrs. Chapman and her able cohorts attending to the business and social end with distinguished success.

This preamble serves to introduce the notice of the closing White Breakfast of the club, closing its thirty-ninth season, when the grand ballroom, Astor Gallery and connecting rooms in the Astor Hotel, New York, were filled by a brilliant assemblage mostly of women. ("There are forty men here," said the check-room girl). To the number of twelve hundred they sat at beautifully decorated tables, filling all the space on the ballroom floor and every box in both tiers. The many bright colors of all pastel shades; the shepherdesses with crooks, who guided the flocks; the splendid floral and other decorations, and with lively orchestra music, all this made an unforgettable scene. President Chapman greeted guests at the main table; made remarks, often of very witty nature, in which she mentioned her chief aides, among them Mary Jordan Baker (corresponding secretary and treasurer), and presented each guest of honor with appropriate words. These were (as per printed list): Governor and Mrs. Alfred E. Smith, Bishop and Mrs. J. H. Darlington, Hon. Mrs. Florence E. S. Knapp, Gen. and Mrs. Charles A. Summerall, Col. and Mrs. Jason S. Joy, Dr. and Mrs. John George Gehring, Mr. and Mrs. Harold Vincent Milligan, Mrs. Charles M. Dickinson, Mrs. William Dick Sporborg, Anne Faulkner Oberndorfer, Mrs. Edward MacDowell, Alma Gluck, Mrs. Frederick Steinway, Ellen Beach Yaw, Mrs. Charles F. Guggenheim, Edna St. Vincent Millay, Florence Austral, Estelle Liebling, Mrs. Charles Tollner, Mrs. Herman W. Booth, Mrs. J. Fremont Murphy, Mrs. J. D. Hardenbergh, William R. Chapman, John Amadio, Deemea Taylor, Louis R. Dressler, Cynthia Westover Alden, Mrs. Albert C. Bage, Helen V. Boswell, Mrs. Alfred W. Cochran, Mrs. Walter Seaman Comly, Mrs. Sturges S. Dunham, Mrs. Arthur C. Dyer, Mildred Manley Easton, Evelyn Goldsmith, Mary Garrett Hay, Mrs. Theodore M. Hardy, Mrs. Otto Kahn, Mrs. Charles D. Hirst, Mrs. Leonard L. Hill, Mrs. Samuel J. Kramer, Mrs. Jack Loeb, Mrs. Charles Cyrus Marshall, Mrs. Angelique V. Orr, Mrs. Austin Norman Palmer, Mrs. Bedell Parker, Mrs. Louis Ralston, Mrs. Henry A. Stimson, Mrs. Charles H. Scammon, Mrs. Albert Schaefer, Edythe Totten, Mrs. Ralph Trautmann, Mrs. Dudley Van Holland, and the officers of the club.

Many of these made most flattering mention of the work of the club, of the features which have made it famous, of the splendid musical and business guidance which has made the Rubinstein the "mother-club and model of all musical clubs of America," and all agreed it was the one unique women's musical club of the world. Following the breakfast, tables were moved, guests re-seated themselves, and a musical program was given which enlisted the services of Senta Erd, soprano; Edwin Swain, baritone, and Alberto Salvi, harpist. They gave numbers which kept the interest of all, Ralph Douglas accompanying at the piano. It should also be recorded that Bishop James H. Darlington gave the invocation, and that a response was sung by a semi-chorus, music by Harold V. Milligan. Dancing in the Astor Gallery, and general jollity closed the day, which was voted a splendid success in every detail; it could not be otherwise, with such guiding spirits.

The officers of the Rubinstein Club are: President, Mrs. William Rogers Chapman; vice-presidents, Mrs. W. H. H. Ammerman, Mrs. Gustav Gordon-Schick, Mrs. John Hudson Storer; recording secretary, Mrs. Jesse W. Hedden; corresponding secretary and treasurer, Mary Jordan Baker; William Rogers Chapman, conductor. The directors are: Helen Barrett, Mrs. G. P. Benjamin, Mrs. Braxmar-Bradbrook, Mrs. Walter Gray Crump, Mrs. H. T. Leonard, Mrs. J. E. Mastin, Emma F. Patterson, Jean S. Taylor and Anna S. Wilson.

Women Organists Organize

The Philadelphia Club of Women Organists is the name of an organization recently formed in Philadelphia with Viola F. Klaiss as the president. The first meeting was held on April 11 in the Elks' Club, and already the membership number twenty-five. Meetings will be held the first Sunday in every month, and after the formal business routine of the club is transacted there will be a question box relative to motion picture work. Miss Klaiss has been requested to address the meetings on the fitting music to pictures, something she is well qualified to do, having had considerable experience playing in large motion picture theaters, at present occupying the post of organist at the Logan Theater, Philadelphia. The officers of the new club, in addition to Miss Klaiss, include Mary Slack, secretary and treasurer; Janet Hollenback, hostess; Julia Hunn, sergeant of arms, and Minerva Crabtree and Helen Shaplin, members of the executive board.

Kate S. Chittenden Celebrates Birthday

The Alumni Association of the American Institute of Applied Music held its annual dinner on April 17, in honor of Kate S. Chittenden's seventieth birthday. The dinner was served in the two large connecting studios on the first floor of the school, at 212 West 59th street, New York; covers were laid for 104 guests. The rooms were beautifully decorated with flowers, many candles, and table decorations were baskets of spring flowers. The speakers were Alfred W. Martin, Professor George Coleman Gow of Vassar College, R. Huntington Woodman, and Esther E. Brooke, president of the Alumni Association.

Beatrice Martin Recuperating

Beatrice Martin, soprano, has been recuperating at Atlantic City following an attack of the grippe, but will return to her home in Mt. Vernon, N. Y., within the next week or so.

BOSTON

N. E. CONSERVATORY GIVES MADAME BUTTERFLY

BOSTON.—Having demonstrated its operatic possibilities last season with a highly finished performance of *Hansel and Gretel* by present and past students, the N. E. Conservatory of Music was sufficiently encouraged to repeat the experiment this year. Accordingly, Puccini's *Madame Butterfly* was given at the Boston Opera House, April 24, in aid of the Conservatory's Scholarship Fund. The chief parts were taken by Dorothy Francis, in the title role; Jeska Swartz-Morse, who sang Suzuki; Rulon Robison, Pinkerton; David McClosky, the Consul; Richard McIntyre, Goro, and Maurine Palmer, Kate Pinkerton. Wallace Goodrich conducted. Settings and costumes were borrowed from the Chicago Opera Company.

The performance proved to be one of the most enjoyable and significant musical events of the season—enjoyable because of the lofty standard maintained throughout, significant because of the promise for the future that it holds. Thanks to the musical virtues of Wallace Goodrich—virtues which should be more widely known—the excellent orchestra of the conservatory played not only with its customary technical facility, but also with an operatic effectiveness that would have reflected credit on any opera orchestra. As the hapless *Butterfly*, Miss Francis gave an uncommonly fine performance. Her voice was equal at all times to the difficulties of the score and her acting was of a poignant and uniformly convincing character. She received a well deserved ovation at the end of the second act. It would be difficult to improve on the *Suzuki* of Mme. Morse, a role in which she is pleasantly remembered from the days of the original Boston Opera Company. Mr. Robison was adequate as *Pinkerton*, and Mr. McClosky was equally competent, vocally and histrionically. Mr. McIntyre disclosed interesting possibilities as a singing actor by reason of his surprisingly finished performance as the marriage broker. Miss Palmer filled out the picture creditably.

A word of praise is due Frank St. Leger, whose imagination and rare skill as a stage director, resulted in a performance that had pace and was illusive from beginning to end. Commenting on this feature of the performance, H. T. P. referred to his work at great length in the Transcript and wound up by saying "as admirable stage direction as Boston has seen these many days in the singing theater. Most of the Chicagoan performances last winter, Mr. St. Leger put to deserved and accumulated shame.

Interpreting the extraordinary success of Mr. Goodrich and his confreres, H. T. P. went on to deplore the limited opportunity to hear opera in this city and made the following significant comment:

And Boston, with the suburban ring, a city of two million souls, hears—and supports—exactly seventeen performances of opera in 365 days—sixteen from the Chicago Company; one, by the precedent of last year and this, from the Conservatory. (The San Carlo Company is practically negligible, since it addresses itself to a single clientele of singular habit and liking.) That condition is absurd in a city that knows the pleasure of opera; that still keeps sundry musical standards; that sits high in symphonic and (of late) in choral music. There ought to be a way to more occasional performances of opera in Boston. Those performances ought to flower into operatic courses regular and permanent. Possibly these experiments of the Conservatory point the way. Possibly we need only the man—or the men—who cares and can find the path of light and leading. The job cries to heaven, it is so worth the doing.

Given Mr. Goodrich's manifest flair for operatic conducting and the excellent conservatory orchestra and chorus (as they proved themselves to be last Saturday) at his disposal, it seems clearly up to Mr. Goodrich and the conservatory to take the initiative in reestablishing opera as a more or less permanent institution in this city.

FRIEDA HEMPEL SOLOIST WITH HARVARD GLEE CLUB

Frieda Hempel was soloist at the last concert this season of the Harvard Glee Club, April 15, in Symphony Hall. Miss Hempel gave a pleasurable exhibition of her familiar gifts in German songs by Marx, Strauss, Wolf, Brahms, an Easter Hymn, *Alleluia*, a German folksong, and the *Shadow Song* from *Dinorah*. The audience clamored for more, recalling the artist many times; but the no-encore rule at these concerts prevented any additions to the program. Erno Balogh was a highly skilful and altogether helpful accompanist.

Under the able direction of G. Wallace Woodworth, who has been acting as conductor this season during the absence of Dr. Archibald T. Davison, the Glee Club sang with admirable precision and fine spirit numbers from Palestrina, Bach, Byrd, Morley, Weelkes, Holst, Saint-Saëns, Tschesnokoff, Gretry and Handel. A large audience was warmly appreciative.

PUPILS OF AIMÉE SPURR HEARD

A well-varied and interesting program of songs was given at Bates Hall, April 16, by pupils of Aimée Spurr, pupil and assistant teacher of Isidore Braggiotti. Those participating included Esther Wilshire, George Chavis, Pauline Machle, Charles A. Henry, Marian Gallivan, Dorothy Richardson, Frederick Geary, Caroline Finni, Gertrude Munroe, Ernest L. Foss and Dorothy Curtis, accompanist. A friendly audience was keenly appreciative throughout the evening.

HOWARD GODING GIVES RECITAL

Howard Goding, pianist, gave a recital, April 15, at Jordan Hall. Mr. Goding showed his fine command of technique and high order of musical intelligence in an interesting program that comprised the *Kreisleriana* of Schumann, Franck's *Prelude*, *Fugue* and *Variation*, and lighter pieces by Ravel, Auric, Bach, Scarlatti, Debussy, de Falla, Dohnányi and Rachmaninoff.

CLARITA SANCHEZ GIVES PLEASURE IN RECITAL

Clarita Sanchez, soprano, gave a recital, April 23, at Jordan Hall. Miss Sanchez overcame what might have proven an insuperable obstacle for many another young singer making a professional debut in Boston. The sudden illness of her accompanist made it necessary to procure another at the last moment and to sing without rehearsal. Most artists would shrink from such a precarious undertaking, even though the substitute accompanist be as sterling and dependable an artist as Carl Lamson proved himself again to be on this occasion; but Miss Sanchez was not dismayed and ended by winning a richly-merited success.

The program opened with airs from Handel, Scarlatti,

Donaudy and Mozart; proceeded to songs by Tschaikowsky, Schumann, Cimar and Giordano; continued with pieces by Scott, Moore, Tschaikowsky and Vidal, and ended with songs in her native Spanish, including a vocal version of Chabrier's familiar *Espana*.

Miss Sanchez is gifted with a voice of lovely quality and coloratura range, which she uses with marked vocal skill. A pupil of Mme. Sembrich, she sings with that high degree of musical intelligence, sense of phrasing and command of styles that distinguish pupils of this school. Endowed with a sympathetic imagination, Miss Sanchez knows how to impart emotional significance to her songs. Her stirring rendition of the aria from Giordano's opera, *La Cena delle Beffe*, indicated promising possibilities as a singing actress. The audience liked her best in the Spanish songs with which she brought her program to a close. There was much enthusiasm and Miss Sanchez responded generously with encores.

MASON & HAMLIN PRIZE AWARDED AT N. E. CONSERVATORY

Ruth Culbertson, of Mancelona, Mich., was announced as the winner of the seventeenth annual competition at the New England Conservatory of Music for the Mason & Hamlin prize, at the close of the program on April 28, in Jordan Hall. Honorable mention was awarded to Elizabeth Joan Schulz, of Dorchester. The judges were Mme. Olga Samaroff, Serge Koussevitzky and Ernest Hutcheson.

The several contestants each played the following selections: *Allemande* and *Courante* from the French Suite, No. 5, in G major, Bach; first movement of the sonata in C major, op. 53 (Waldstein), Beethoven; concert etude, No. 2, in F minor, Liszt. The prize, which becomes the property of Miss Culbertson is a Mason & Hamlin grand piano-forte. Miss Culbertson is a pupil in piano-forte of Antoinette Szumowska. Miss Schulz, winner of honorable mention, has studied with Anna Stovall Lothian.

Previous winners of Mason & Hamlin prizes have been: 1910, Julius Chaloff; 1911, Grace Nicholson; 1912, Charles L. Shepherd; 1913, Sara Helen Littlejohn; 1914, Herbert Ringwall; 1915, Howard Goding; 1916, Frances Lewis; 1917, Martha Baird; 1918, Sue Kyle Southwick; 1919, Naomi Bevard; 1920, Jesus M. Sanroma; 1921, Walter L. Hansen; 1922, Alice M. Rathbun; 1923, Florence Levy; 1924 George A. Gibson; 1925, Elizabeth Travis.

J. C.

Boston Hears Première of Prokofieff Work

(Continued From Page 5)

tray darkness and dread as never before, produces a music that is completely overpowering. Such a composition defies technical analysis, so perfectly does the mood of the music mate the emotion of the text. Suffice to say that the fearfully exacting demands of this composition were superbly met in a performance that will dwell long in the memory. Mr. Koussevitzky, Mr. Lang, Mr. Stratton, the chorus and the orchestra covered themselves with glory, and the audience rewarded them with extraordinary enthusiasm.

Being mindful of his opportunities, Mr. Koussevitzky utilized the splendid chorus of the Cecilia Society in three other

choral works. A *Song of Madness* by Jacques Ibert, though workmanlike enough, seemed very mild indeed after the wild savagery of Prokofieff. Of greater merit was a Sarabande by Roger Ducasse, inspired by the charming old French legend of the Prince who requested before he died that his favorite Sarabande be played during the funeral procession. Ducasse has here written sombre, melancholy music that is fitting enough for the mood of the legend, but it hardly matches the poignant emotional quality of the wistful story on which it is based. The concert ended with the stirring Polovtsian dances from Borodin's *Prince Igor*, in which the orchestra and chorus gave an even more dramatic performance than that of last year.

The one purely orchestral number was Mozart's Symphony in D major, which received a delightful reading from Mr. Koussevitzky and his superb company of musicians.

J. C.

Leopold Reichwein to Become Opera Director

BOCHUM.—Leopold Reichwein, the Viennese conductor, has been invited by the Municipal Theater Committee to take the place of Rudolf Schulz-Dornburg as general music director of the Bochum Opera. Reichwein is now conducting the Municipal Orchestral Concerts here. D. L.

GALLI-CURCI

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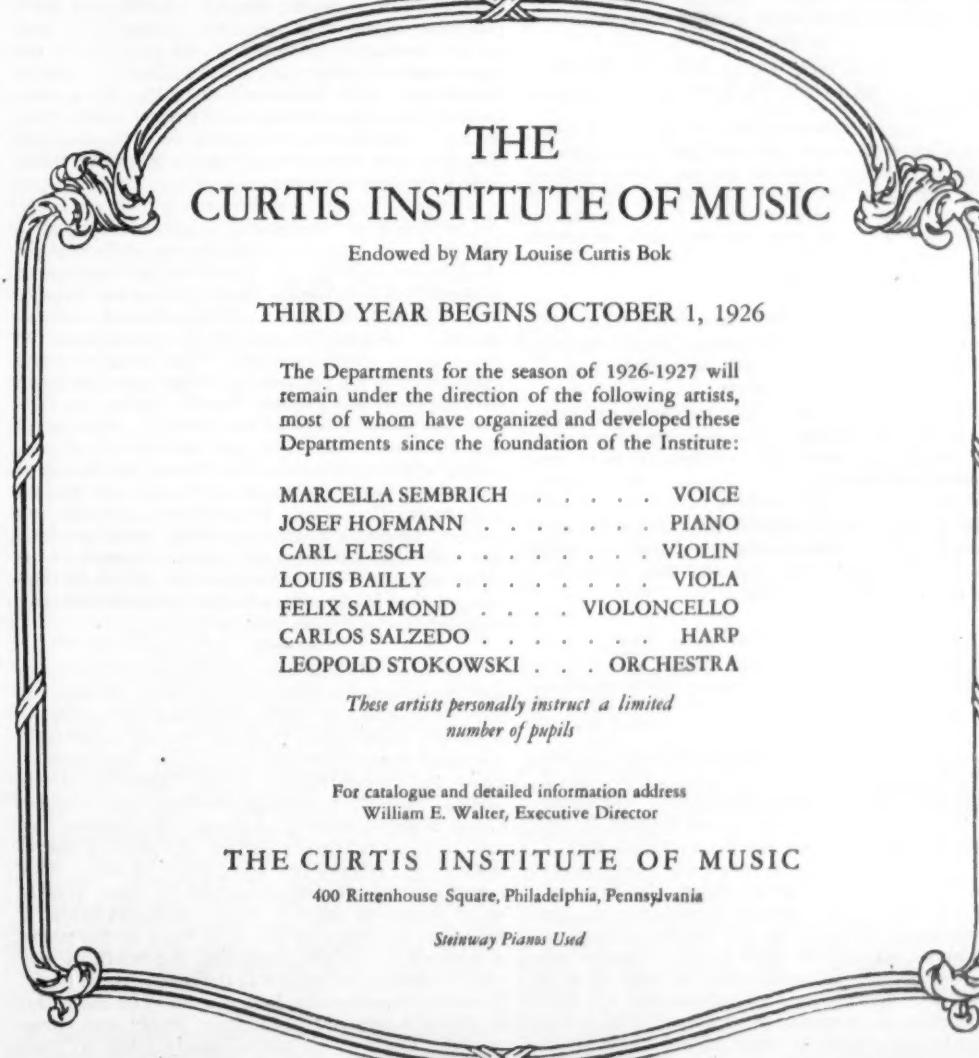
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The New York Telegram remarks that one acquires good music, but one is born to enjoyment of jazz.

There is moral turpitude in some of the modernistic music, but a conniving government does nothing about it.

We have read in two or three foreign papers that jazz is dying off in America, but we haven't noticed it over our radios.

"If you want to succeed you must have education and a specialty," says Prof. Lyon, of Harvard. Opera singing is a specialty, but—

The musically brave are those who, when they sincerely think so, have the courage to tell modernists that their compositions are balderdash.

While all the outcry against bandits is going on, why the silence regarding those pilferers who hold up the classical composers, and loot them of their most treasured melodies?

The Pulitzer scholarship of \$1,500 for the most deserving music scholar has been awarded to Lucille Crews, of Redlands, Cal. Would that there were more such scholarships available!

What one opera singer says about another never could get them into trouble in Texas, where under the State law, scandalous utterances cannot be prosecuted unless they are written.

Diogenes approached a man with an open, fearless, frank face, and prepared to blow out his candle. "What are you?" asked the philosopher. The answer came: "A press agent." Diogenes emitted a shrill scream and hurried onward in his immortal quest.

Have you heard that awful thing, The Prisoner's Song, all the vogue recently in sob circles, with its mawkish, bathetic words and its utterly commonplace music, an eight measure phrase repeated over and over again? It comes about as near to being nothing as anything can; and those who are sentimental about it because it is supposed to have been written by a young and penitent jailbird still in prison, will be surprised to learn that it was known, both

words and music, down in Kentucky at least a quarter of a century ago.

Cincinnati, and Ralph Lyford, composer, and all those who had to do with staging The Castle Agricant, are to be sincerely congratulated on having unearthed what is evidently a masterpiece. It only goes to show that there is operatic material in America, and it is time the general public should be introduced to it. The success of Lyford's opera will help.

The London Musical News and Herald states: "Wolf-Ferrari's opera, which we know as Susannah's Secret, is known in America as The Secret of Suzanne. In an excess of patriotism, all the American composers are busy on the libretto of an opera to be known as The Poker-Face of Helen. It will be produced on the day Miss Wills puts Mlle. Lenglen out of business."

Remarks a music critic of a London paper after listening to a performance of Montemezzi's opera, L'Amore del tre Re, at the Scala, conducted by Toscanini: "The music shows no traces of originality, consisting, one might say, of all the passages that Wagner or Strauss forgot to incorporate into their operas." Yes, "one might say," just that if one wanted to indulge in generalities and show one's ignorance.

The Society of the Friends of Music is planning a lot of work for itself and its chorus next year. It will start off with the Missa Solemnis of Bach, which, in memory of the centenary of the composer's death, will be sung more times during the coming season than it probably has been in the last fifty. Rather unusual items on the winter's schedule are the Mendelssohn oratorio Paulus, Schumann's Manfred music, Bach's St. John Passion, the Beethoven Choral Fantasie, which is about fourth-class Beethoven, and the Bloch Concerto Grosso for string orchestra and piano obligato. As usual, the list contains one or two musical corpses that might well be left to moulder in their graves.

The English pianist, Harold Samuel, who has just gone home after his first full season here, in which he achieved a success that as a rule requires a number of years to attain to, is going to do something quite unusual and remarkable in this country next season. He is going to give a complete Bach piano festival all by himself, playing six different Bach programs on six successive days at the Town Hall on the evenings of January 18, 19 and 20 and the afternoons of January 21, 22 and 23, 1927. Single tickets and series tickets will be sold. As a testimonial to Mr. Samuel's popularity here, within three days after his circular announcing the series was sent out, Manager Copley received no less than thirty orders for course tickets.

The New York admirers of Ossip Gabrilowitsch—and they are legion—will be interested in the announcement that he will give here next season at Aeolian Hall, on Sunday evenings between October 30 and April 3, six Historical Piano Recitals with explanatory lectures, illustrating the development of piano music from the time of the clavichord and harpsichord to the present day. The series will begin with music by the English, French, Italian and German clavier-composers of the sixteenth, seventeenth and eighteenth centuries, and the succeeding programs will be devoted to Beethoven, the Romantic composers, Chopin, Brahms and Liszt, and modern composers. One recalls, in connection with this new project, the tremendously interesting series in which Mr. Gabrilowitsch illustrated the development of the piano concerto. This series was given first in Germany, where it attracted universal attention, and later repeated here with equal success.

The edges of Schumann, Liszt, and Mendelssohn are frayed considerably, and the tooth of time has torn great holes in Rubinstein, Raff, Moszkowski, Massenet, Saint-Saëns, Gounod. Even Chopin shows a spot of mould here and there. But how unblemished and indestructible stand Palestrina, Bach, Haydn, Mozart, Beethoven, Brahms, and Wagner. Great, towering figures of granite and cement they are. The world makes correct estimates of everything in art, given a few score years of time. That is why current criticism of jazz has no value. Whether its detractors damn it, or its defenders praise it, makes no difference at all. The voice of the people will decide at the end, regarding the worth of jazz and its right to find a place in the realm of real music. Even the Strauss waltz, looked upon in its early days as almost a message from Satan, finally won recognition as lovely music and ultimately found its place on symphony concert programs.

Publication of American Music

There is nothing any more important than this, and the Society for the Publication of American Music is doing all in its power to further the cause. As already announced, this society is now extending its activities so as to include orchestra music in its publications. Its prospectus, recently sent out, asks for chamber music and orchestra music and makes the following additional remarks or conditions: "It does not consider short solo pieces of any kind, or songs, unless the latter are written with an accompaniment of a group of instruments. The society, in choosing for publication, lays stress on the musical merit of the work submitted; it places no restriction on the number or combination of instruments used for chamber works." Of orchestra works it desires to hear of two classes: "Orchestra works that have been played by a competent orchestra, and new works to be selected after being played by a full orchestra and selected by a committee of conductor judges."

Now, what the Society for the Publication of American Music may think about all this the Musical Courier does not know. What the Musical Courier thinks about it, it knows very well, and it can be expressed in one big and important word: *Disappointment*. The disappointment is not with the Society for the Publication of American Music, but with the composers of America.

One would think that the persistent publicity of the Society for the Publication of American Music, and the likewise persistent publicity of the International Society for Contemporary Music, would stimulate competition by American composers. Judging by apparent results, in so far as the Musical Courier has been able to observe them, nothing of the sort has happened. So far as we can learn, there are few American composers who are striving with might and main to reach the very top, to do the big thing in the big way, to persist and persist and persist.

What one hears about, is what one might call "opportunity compositions." This means that our composers (some of them, at least) await opportunity for production and then write to suit the time, place and circumstance of that production, and write (all too often) down to the public that is going to be their audience.

It may be argued that composers always did that, even the best of them. Well, sometimes they did, but they only wrote where opportunity admitted and encouraged bigness, while too many of our American composers appear to write for what many of them call "practical" smallness.

The Musical Courier has a certain fondness and admiration for writers like Wagner, like Debussy, like Bach, like the many others now recognized for their greatness, who wrote in such a manner that it was unlikely, to say the least of it, that they would get either immediate production or immediate fame. For the uncompromising art-conscience the Musical Courier has a very genuine veneration.

And there is all the more disappointment, therefore, that more of our Americans are not taking advantage of the benefits offered by the Society for the Publication of American Music, for that society removes the difficulties that were faced by composers of the past. The S. P. A. M. says, in effect, "Write great works and we will see that they are published." This means that the composer does not have to stoop to opportunism, sensationalism or modernism, to have his works printed and put in circulation.

Quite the contrary, the S. P. A. M. begs for great, new works. The door is wide open, but the American composer does not enter. Does he lack talent, does he lack technic, does he lack ambition or self-confidence, is he too busy earning a living to have time for creative work, or does he simply lack courage and bigness?

Our idea is that, speaking of the average, the American composer of today lacks bigness—with exceptions, of course. We have no intention of trying to put a large group of people in one class. But results of the various offers of the societies here mentioned and other societies and funds are most certainly and obviously not highly encouraging.

And the future lies not with the societies and funds, or the institution of new societies and new funds, but with our composers themselves. If they will not rise to greatness of effort there can be no greatness of result.

VARIATIONS

By the Editor-in-Chief

Martin Frank of Chicago kindly sends to this department some programs of the Theodore Thomas concerts in that city, given in 1881 and 1890. In both years the lists hold proof of Thomas' fondness for Johann Strauss and other composers of light music, and evidence also that the great pioneer and best program maker this country ever had, thought it not artistically undignified to present single movements from symphonies. Also there were Beethoven Nights, Popular Matinees, People's Programs, Wagner Nights, Request Concerts, Symphony Nights.

Some of the numbers, aside from the standard classical selections, were the ballet music from Gounod's *Faust*; J. Strauss' *Postillion d'Amour*, *Express Polka*, *Telegram Waltz*, *Artists' Life Waltz*, Devil's Darning Needle Polka, *Mazurka*, *Illustration Waltz*, *New Vienna Waltz*, *One Thousand and One Nights Waltz*, *Forever Polka*, *Blue Danube Waltz*, *Publicist Waltz*; George E. Whiting's *The Tale of the Viking*; ballet music from Rubinstein's *Nero*; Mendelssohn's *Spring Song*; Soederman's *Wedding March*; Rubinstein's *Valse Caprice*; Bach-Gounod *Ave Maria*; *Polonaise* from *Mignon*; Hungarian Dances, Brahms-Dvorák; Godard's *Les Elephants*, and *Chinoiserie*; Grieg's *Peer Gynt Suite*; Gillet's *Loin du Bal* and *Gavotte*; Schumacher's *Pictures from the Rhine*; *Funeral March*, Chopin-Thomas; Handel's *Largo*; Massenet's *Scenes Neapolitaines*.

Thomas' musicianship never was questioned because of his mixed programs, and his fame survived the practice most brilliantly. In New York, at the Lenox Lyceum, Thomas gave similar concerts for several seasons, and their popularity never has been equaled by any other long series in this town.

Of historical interest, too, was this tariff of prices printed under the notice that refreshments were obtainable at all the concerts:

| | |
|--------------------------------|-----|
| Imported Bass Ale | .30 |
| " Ginger Ale | .25 |
| " Kaiser Beer | .25 |
| " Culmbacher Beer | .25 |
| Schlitz Export Beer | .25 |
| " Milwaukee Beer | .15 |
| McAvoy's Beer on Draught | .05 |
| Imported London Porter | .25 |
| Allsopp's Ale | .25 |

By the way, practically no fuss was made in this country over the centenary, last October 25, of the birth of Johann Strauss, creator of immortal melodies and the real father of the modern waltz. He has been dead twenty-six years but no one has taken his place in the hearts of the Viennese or the rest of the world. His dance scores remain models of their kind, and the Blue Danube, Fledermaus, and Man lebt nur Einmal waltzes seem sheer imperishable. No wonder that Thomas loved to put such lovely music on his programs, and that some conductors of today do so at intervals, even if with trepidation and somewhat apologetically. No audience ever complained, or will complain, at having to hear music by Johann Strauss.

This is the spot to quote from Paul Bergen's letter, who enters a plea for some unduly neglected music by another composer of light airs. Mr. Bergen asks for a revival of Ruddigore, by Gilbert and Sullivan, and writes:

To give the New York public the benefit of hearing again the unforgettable contralto song, "To a Garden Full of Roses," and that side-splitting comedy song, "But It Really Doesn't Matter," would, I think, be a boon. The airs and the tenor songs remain vivid in my memory, although I have forgotten the words. All the songs seem to me to be among the best things in music. And I cannot fail to mention the bass song, "When the Night Wind Howls," in which the chorus of ancestors joins. That, I think, is the high spot of the piece. I don't think we get enough ensemble singing these days, although the success of the Student Prince suggests that the public loves it as much as it ever did.

Helen Stanley never objects to being interviewed, but that singer is beginning to wonder why the journalistic investigators do not think up some new subjects for discussion. "I am a patient creature," declares Mme. Stanley, "but if I swept my mind with a vacuum cleaner I couldn't discover another idea on the Child and the Career, Marriage versus Art, the Diaphragm and its Mission, Success and How Attained, Bel Canto, Jazz, Why Cooks Leave Home, and the American Composer. Perhaps some kind person might be able to suggest a new subject for the season of 1926-27. I am offering no prize, however. The virtue of the discovery must be its own reward."

Ernest Newman has the happy faculty of inventing a most appropriate cognomen. For instance: "In movements like the finale of this quartet, Max Reger

reminds me of a fat old fakir trying to attain illumination by fixedly but confusedly regarding his abdomen through endless years; not only does it make his own head swim but the sight of him gives us a swimming in our own. If César Franck is the Pater Seraphicus and Scriabine the Pater Ecstaticus, Max Reger is surely the Pater Umbilicus of music."

A hitherto untold Oscar Hammerstein anecdote. That impresario was listening to a rehearsal at the Manhattan Opera House, with the late Campanini conducting. A tenor sang consistently below pitch. The irate Campanini finally yelled: "May God punish you. Do you know where tenors go who sing flat?" Hammerstein called out calmly: "Yes—to the Metropolitan."

Regrets in music: "I regret that all of our soloists for next season have been engaged." "I regret that I cannot pay for my daughter's lessons this month." "We regret that we cannot renew your contract for the coming year." "We regret to have to request you to put fewer American compositions on your recital program for our club." "We regret that we cannot publish your sonata, symphony, and string quartet."

Mother love: "Never mind, dearie. Begin it again. (To guests) It's past the little darling's bedtime."

If Russia and Spain do not stop butting into the concert and opera repertory everywhere, we may look for a new Franco-German offensive and defensive alliance, and a new European war, based on musico-economic necessities.

Beethoven wrote one opera, and Wagner wrote one symphony. Beethoven's opera is much better than Wagner's symphony, but neither work is a high spot of inspiration in its composer's career. Yet both men were geniuses. It simply shows the vast difference between the faculties required to build an opera, and those necessary to create a symphony. It seems, to speak with Kipling, as one often does, that "never the twain shall meet."

The former tailor who tried to become a tenor, and gave an unsuccessful concert at Carnegie Hall recently, now is a porter working for \$20 a week. The submerged tenor is not discouraged, however, and although he has a wife and three children, declares that he intends to go ahead with his vocal career, and pay for lessons out of his meagre earnings. Samuel Keller Jacobs, who accompanied this writer to the concert of the tailor-tenor, comments as follows: "What form of aberration is it that drives persons to such proceedings? It seems to me that some of the institutions for the mentally deranged have inmates less disturbed than that. Should there not be a law against permitting a man to make himself and others poorer, to destroy his serviceability to humanity, and pile up misery for himself and those dependent upon him?" Mr. Jacobs, who is a layman of unusual understanding in practical musical matters, does not hit the nail squarely upon the head in this instance. Often it is hardly the victim's entire fault that he embarks upon the uncharted sea of tonal art and comes to grief. Usually he is pushed forward on his adventures by stupid friends, flattering relatives, or a patron desiring to shine as a discoverer of talent hidden in obscurity. The newspapers, too, are to blame, for inciting the popular imagination, by sensationalizing (and often exaggerating) the earnings, triumphs, personalities, and private lives, of artists who are before the public. Caruso, Geraldine Farrar, Mary Garden, Chaliapin, Ruffo, Gigli, have been the innocent causes of many an agony spent in vain, many a life left in the rough. The poor strugger sees only the luminous goal, and never the work, self-denial, pitfalls, failures, that lie between his ambition and its successful attainment. As a matter of fact, many a climber on the lowest slopes of Parnassus is actuated not so much by ambition and love of art, as by egotism and egregious vanity. The evaginations of the little tailor are sad, but they constitute only one case among many others of the same kind. Numerous well meaning persons form societies to aid talents who have no money. Perhaps Mr. Jacobs would like to start an organization for the purpose of discouraging untalented students who have no sense. Put us down, Mr. Jacobs, as a paying member for life."

In the quarterly review, *Modern Music*, one reads: "It cannot be denied that we have reached a significant crisis in the development of music." Was there ever a time in the entire history of the art, when that phrase did not fit the moment?"

An alien musician should live in this country at least three days before being called an American composer.

A gentleman writes to us that he is a composer of popular music, and has served a sentence of fifteen years in State's prison. The chance for a jest is obvious, but the letter in question also contained a plea for assistance, on the basis that he has reformed as to his moral character, but intends to go on composing popular music. He declares further, that society has ruined him, and now owes him the opportunity to rehabilitate himself by means of honest work. All he desires is a publisher for his pieces, or a singer to perform them. Perhaps Leo Feist, or some other magnate in the field of popular music, would like to look into the matter. The composer's name is Rosario Pellegrino, and he lives at 110 Ten Eyck street, Brooklyn, N. Y.

Score one for Lawrence Gilman, who in answering the heated claims of a Mahler fanatic, captions his Herald article: "Mahlerian Fever."

With mixed pleasure and regret, we publish the attached, received from the conductor of the Boston Symphony Orchestra:

Boston, April 23, 1926.

Dear Variations:

I read in your column in the latest issue of the MUSICAL COURIER a very nice remark about me for which I thank you. But it unfortunately contains some wrong information. I love America and I shall remain in this country as long as my art will be of service to American musical culture. But I do not intend to become a citizen of any country except my own. Through happy and through dark periods of Russia I never thought of changing my citizenship. Nor shall I do it now.

I hope you will not refuse to print these few lines in one of the next issues of the MUSICAL COURIER.

Sincerely yours,
SERGE KOUSSEVITZKY.

Alfredo Casella has found a good name for persons whose love of music consists of stuffing themselves with book knowledge about the art, memorizing dates, snooping out traditions, and arguing scientific musical questions. Casella calls them "library rats."

Epoch making musical news from London: There will be a performance of Handel's *The Messiah* at the Crystal Palace on June 10.

Report has it that Turkey is to "modernize" its music, and hereafter follow Western modes of expressing itself tonally. There is an awful pause throughout the nations, as the world waits to hear whether Turkey decides on the old melodious style, the seriously modernistic, or jazz. And what is to become of the Turkish Patrol, which never was Turkish?

J. P. F. ventures: "See that Stravinsky's *Bees* is to be done at the Paris Opera. Bet you a Bach fugue to a Field nocturne, that there will be no honey in those Bees."

The life of Cosima Wagner is to be published. We are curious to know whether her illustrious husband ever explained to her how it happens that Alberich crawls around on the bed of the Rhine, in *Rheingold*, and even sings and plays with the mermaids in their aqueous home; and yet, in the *Götterdämmerung* finale, when he leaps into the same river, his former girl friends drag him into the depths, and Wagner wishes us to assume that Alberich is drowned by them.

"Keep hammering away at the poor pay of country organists," writes Organicus Sylvanus, "and maybe you'll help us get a raise of salary. Do you know that most country barbers ride in their own cars, and most country organists walk?" Mr. Sylvanus should not forget that every cloud has a silver lining. According to the 1925 statistics of the National Automobile Dealers' Association, 77,174 motor cars were stolen last year.

The antiques went well in music last season.

From the New Orleans Times-Picayune: "W. T. Music, of Oklahoma City, filed suit for divorce from Sairie Music, alleging lack of harmony in their home."

In opera, no tenor is a hero to the conductor.
LEONARD LIEBLING

TUNING-IN WITH EUROPE

The publication of a "considerably expanded and drastically revised" edition of Ernest Newman's Wagner as Man and Artist has called forth a great deal of comment in England, where people are now convinced that Wagner was a thoroughly bad character and will no doubt listen to his music in the proper spirit. We suppose it is one's duty to applaud any man for his zeal in the cause of truth, and truth and beauty are said to be one. However, if it had to be done, we are, like Mr. McNaught of the Morning Post, thankful that it was his job and not ours.

But was it necessary? For Mr. Newman, no doubt. But for the world? Those who do not love Wagner as an artist may now gloat over the fact that their judgment was right. Those who do love him will not love him the less. As Mr. McNaught says:

"I am certain that if I were to meet him tomorrow between Carey Street and the Mont de Pieté—a path that he often had to tread—with a Tristan and a Siegfried flashing at me from those eyes, a Parsifal shining on his brow, a Brunnhilde riding on that thrusting chin, and an indignant tale of penury on those Amfortas lips, I should immediately hand him fifty pounds, forgetting that it was an Alberich who forged the golden ring."

* * *

No doubt Mr. Newman is working for posterity. Posterity should have the means of knowing that this great composer was not a saint but a cad. But what if posterity, accepting the validity of Wagner's genius as absolute, should accept Mr. Newman's judgment merely as relative? What if post-Victorian "truth seeking" should go out of fashion, as mid-Victorian prudery has done? Then the beauty of Wagner's music will be all the truth we shall want about Wagner the man.

* * *

From the London Observer of March 12, 1826:

"COVENT GARDEN THEATER.—Carl Maria von Weber made his first public appearance in this country on Wednesday evening at this theater. The first act of the oratorio was selected from his *Der Freischütz*, and was rapturously received. When Weber appeared on the stage he was received with the loudest bursts of applause. Handkerchiefs and hats were waved from every part of the house, nor did the applause subside until three rounds had been bestowed upon this eminent composer. He bowed repeatedly to the audience, and appeared by his gestures to assure them that he was

IS IT POSSIBLE?

One hears, so it is said, more gossip about one's city when away from it, and this again proved true when we heard a great deal about Chicago while in Cincinnati this week, attending the première of Ralph Lyford's Castle Agrazant.

According to a musician who lives in Ohio, when Herbert M. Johnson succeeded the late Cleofonte Campanini as manager of the Chicago Opera, the trustees of the company asked him to make a list of the singers who should be retained and those that should be put aside. According to our source of information, when Mary Garden was appointed general manager of the Chicago Opera, she discovered the list and found that among those whom Mr. Johnson had in his mind to dismiss, or at least those he advised the board not to re-engage, was mentioned in first line no other than Mary Garden. The famous actress-singer, when appointed manager, showed how big a woman she really was by retaining Mr. Johnson as business manager for a while. Looking over that list, Miss Garden, if all that is said be true, noticed that she was in good company, as among others who were to be retired from the company, according to report, was no less a personality than Amelita Galli-Curci, then the biggest box office attraction of the Chicago Opera.

What we heard in Cincinnati has the flavor of veracity in view of the fact that Galli-Curci is no longer a member of the Chicago Opera and that the management pays little heed to the wish of the public in the matter of singers. Chaliapin, another big drawing card, was also allowed to go, and several others who have not as yet been replaced in the company. Luella Melius, who drew big houses at the Auditorium last season and who won the unanimous praise of the Chicago press, has not as yet been re-engaged, but Toti Dal Monte, who did not make an overwhelming success last season at the Auditorium and who is paid a very much larger fee than the other coloratura, has already been signed up.

It was Mr. Insull, if memory serves right, who stated during the Muratore controversy that no foreigner would dictate the policy of the Congress street house, that the Chicago Civic Opera Company was not an Italian, French or German institution, but an American house, directed by Americans and for Americans. Is it because Mme. Melius is American-

sensible of their kindness. On quitting the stage he was again loudly cheered. The house was crowded to excess."

The only modern music that is "rapturously received" in 1926 is—well, not the music of anybody like Mr. von Weber.

* * *

"No comedian," says Harry Lauder, "can live and thrive in the atmosphere of beauty choruses, ukelele specialists, corps de ballet and jazz orchestras." No doubt you're right, Harry, but will you tell us who can?

* * *

From the musical column of the staid old London Referee:

"Another cause of the failure of entertainments is insufficiency of advertisement. Advertisement is the artist's shop window. No matter how desirable the goods, there must be an effective display to attract public attention. The artist has to convince the public that it will get its money's worth just as much as a shop-keeper, and there is just as much consideration required of the tastes and needs of the public. It is not so difficult to perceive the former and supply it; but it requires something like genius to create a need and make a market. The way to learn is to enlarge one's views and knowledge of the different ways of life of the community. It is the touch of humanity that convinces humanity."

Well, well, here's dear old England, waking up!

* * *

"Art provides an escape from reality, a sanctuary from the forces of science and commercialism, an ark of refuge on the flood tide of materialism and democracy."—Cecil Grey.

* * *

Higher musical history from the pages of *Comédie*, Paris, which recently entertained Dame Nellie Melba at a reception:

"Besides singing several songs to the distinguished gathering she was prevailed upon to retell the story of Péche Melba, a name which among the non-musical, will carry the reputation of a great artist across the centuries; for if there are relatively few lovers of music there will always be plenty of gourmands." The origin of the name is, of course, well known. It was attached by the famous Escoffier, of the Savoy Hotel, to a dish hastily prepared for Melba at tea-time."

* * *

Mussolini has forbidden the issue of passports to organ grinders, especially those accompanied by monkeys or dancing bears. He evidently wants to retain the privilege of making a show of one's self as a government monopoly.

C. S.

born and Dal Monte an Italian by birth, by love and has up to date indicated no intention of desiring to change her nationality, that the Italian lady has been retained and the American let out? We heard also in Cincinnati that the management of the Chicago Opera states that Mme. Melius did not draw at the box office. Were the packed houses that listened to her papered? If so, how is it that the writer was unable to buy a seat at the box office for one of her performances?

R. D.

AN HISTORIC LANDMARK

At 11:12 last Sunday evening the word "End" flashed on the screen at the Academy of Music in Fourteenth street and then flickered out. It was the end, literally. The old Academy, for years what the Metropolitan Opera House is now to New York, will be torn down to make room for a twenty-four story office building. Opening in 1854, it succeeded Castle Garden (now the Aquarium), where Jenny Lind made her debut, as the center of New York's fashionable music. The opening opera was *Norma*, at a \$3 top, which was too high for New Yorkers.

MUSICAL COURIER READERS

"It Can't Be Done!"

To the MUSICAL COURIER: New York.
Reading your reply to the different critics, in the MUSICAL COURIER of February 18, prompted me to write you why I became a steady reader of the MUSICAL COURIER since November, after having heard different artists at the Metropolitan singing from their souls, trying to put forth their best efforts, and carried away by their act, which has been a source of great happiness to a lonesome person, who is also a great lover of good music and singing, such as you get at the Metropolitan. Then to read the following day the unfair criticisms, also destructive, which, if I were not present, I would be led to believe.

In order to find kind and constructive criticism of singers, concerts, opera and music in general, I read the MUSICAL COURIER which never once has disappointed me; your critics seem to know how to cover every branch of the musical art including languages, and are able to talk about good diction and musical themes and phrasing, when the others sound more as if they were writing about a musical comedy or revue.

One other thing that disgusted me was a concert artist at Carnegie Hall referred to as the coming White Hope, comparing an artist to the prize fight ring; as a critic he would

They stayed away. The management promptly reduced its prices and played to crowded houses. Adelina Patti, sixteen years old, made her New York debut there November 24, 1859, though she had made her public debut ten years early in Mount Vernon, N. Y. Before the abandonment of the Academy as an operatic home in the early eighties, most of the foremost opera singers appeared within its walls at one time or another. Christine Nilsson became famous there.

It was a home for drama as well. Edwin Booth, Lawrence Barrett, Helena Modjeska, McCullough, the elder Salvini, as well as some actors and actresses still active, among them E. H. Sothern, Julia Marlowe, and Blanche Bates, all trod the Academy boards. Finally it became the home of stock companies and then drifted inevitably into the province of the movies.

It was the scene of famous social events. King Edward VII, as the Prince of Wales, was guest of honor at a ball there in October, 1860; his grandson, the present Prince, went there in 1919—to see a Mutt and Jeff cartoon. From Patti and Booth to Mutt and Jeff—and now to the Consolidated Gas Company—such is the progress of Art!

ORPHEUS IN REDUCED CIRCUMSTANCES

Some rather ambitious persons in the Provincetown Playhouse have made their first attempt at opera, presenting Gluck's *Orpheus*, with a reduction of everything except the three principal roles, on Thursday evening, April 29. It was a reduced orchestra, a reduced chorus, and a much reduced ballet, all on the reduced stage on MacDougal street. To be frank, it is hard to see what service to anybody the distortion of this great work affords. The one that came out of the affair with most credit was Mr. Gluck, whose vivid, emotional tunes survived with glory all the manhandling they received.

Orpheus was sung by a man, Richard Hale, the baritone. It was not Mr. Hale's fault that the music, originally for alto and once transposed by Gluck himself for tenor, was not written so as to sound well when sung by a baritone. Most of it didn't, though Mr. Hale in the arias often rose above the difficulties set in his way. He looked a very manly, virile *Orpheus* indeed, and sang and acted with intelligence and imagination. *Lugarda* Harling's presentation of *Euridice* was excellent, though a warmer and more sympathetic voice would have given additional interest to what was a thoroughly intelligent performance. Winifred Spear as *Eros* had little to recommend her except a shapely pair of legs. The chorus of twelve women sang well on the whole. The small orchestra was satisfactory enough, though Macklin Marrow was anything but an inspiring conductor, and showed a happy lack of knowledge of correct tempos. The simple but tasteful scenery was effective—this is a lesson that the Provincetown has learned long ago. The house was full and the audience awarded a fair degree of applause.

There are certain operas of the lighter kind which might very well be given with good effect and a surety of success in so small a house as the Provincetown Playhouse. Gluck's *Orpheus* demands more than the resources of the house can furnish; Offenbach's *Orpheus* would fare better.

STATISTICS

There are in Tampa, Fla., sixty-two professional musicians. Of this number, says Rene Devries, two have made names for themselves not only in Florida but also throughout the country, and one is known internationally.

make a good sports writer (maybe). Here is one more and something which the MUSICAL COURIER never does, and that is to make personal comparisons (you show too much good taste). I should think that they would reserve their opinions, until they had heard the artist a few times, then make comparisons.

I always enjoy all the artists at the Metropolitan. Thanks to Mr. Gatti who knows his artists and strives to give the best, and which is appreciated by the packed houses which I observed at any opera which I attended; also Sunday night concerts. Who cares about the newspaper critics and their efforts to spoil what you enjoy; it can't be done. Wishing your publication good luck and success, to which I am indebted for much good reading, even the advertisements and general musical information.

Yours truly,

(Signed) F. S. E.

Patterson's Fame Spreads Abroad

Birkenhead, England.

To the MUSICAL COURIER:

I take this opportunity of writing to congratulate you on the MUSICAL COURIER. It keeps one right up to date in matters musical. I have always found its staff fair to artist and critic. I have read works by one of your staff whilst staying with my friend, Dr. Leigh Henry, in London. In my opinion that member is one of the finest musicians living today. I have recommended Mr. Frank Patterson's works to several composer friends.

(Signed) FREDERICK HUMPHRIES.

ATLANTA OPERA SEASON ANOTHER HUGE SUCCESS

ATLANTA, GA.—With the fall of the curtain on *Il Trovatore*, Saturday evening, the last of the series of eight operas which the Metropolitan Opera Company presented in Atlanta during the past week, ended the most brilliant and successful season since the inauguration of the opera festival here in 1910. Within one week those attending opera in Atlanta have had the opportunity of hearing eight operas, namely, *Aida*, *Don Quixote*, *La Boheme*, *Pagliacci*, *l'Gioielli della Madona*, *Lucia Di Lammermoor*, *Tannhäuser* and *Il Trovatore*, with casts unequalled in brilliance. From the full attendance and reports already given out by W. L. Peel, president of the Music Festival Association, which say that guarantors will not be called on this year, Mr. Gatti-Casazza and the officers of the Music Festival Association evidently made a happy and wise choice in the program for this year.

The most finished performance, and there were some of the most brilliant stars of the Metropolitan singing the leading roles in all the operas, was that of *La Boheme* with Lucrezia Bori and Beniamino Gigli in the leading roles and with Antonio Scotti, Jose Mardones, Adamo Didur, Louise Hunter, Max Altglass, Paolo Ananian and Vincenzo Reschigl in the minor roles and adequately fulfilling their parts. Gennaro Papi conducted. The Atlanta audience was prepared for the wonderful portrayal of *Don Quixote* by Chaliapin, the opulent color in the Spanish stage settings for this opera and the weakness of the score, but the vivid picture of the knight of the doleful countenance which Mr. Chaliapin gave his audience surpassed highest expectations.

Florence Easton stands out as an artist of supreme attainments when her Elizabeth in *Tannhäuser* and *Maliella* in *The Jewels of the Madonna* are remembered. Martinelli, too, gave a fine exposition of his histrionic and vocal powers in the latter opera. Rosa Ponselle, one of the most popular



PLAYTIME IN ATLANTA.

Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company, visited Atlanta during the annual appearance there of the Metropolitan Company, for the first time in twelve years. One of the annual social events in connection with the opera season is a costume ball at the Atlanta Biltmore, which Mr. Kahn attended in the character of Baron Scarpia. One picture shows him being made up by William Punzel, head wig and make-up man of the Metropolitan, while H. M. Atkinson, vice-president of the Atlanta Music Festival Association, stands by, already costumed as a Spaniard. In the other picture Mr. Kahn and Feodor Chaliapin are seen with (left to right) Mrs. James D. Robinson and Mrs. Robert Foster Maddox of Atlanta. (International Newsreel photos.)

of the Metropolitan contingency, was enthusiastically acclaimed by the audience which heard her sing *Leonora* in *Il Trovatore*. Marion Talley won the hearts of her audience in *Lucia* by her simplicity, frank naïveté and the lovely voice and musicianship which she exhibited. Messrs. Serafin, Papi and Bamboschek conducted the operas of the festival.

Otto Kahn's presence added much distinction to the season of opera and its attendant brilliant social functions.

M. S. W.

Artists Re-engaged for Chicago Opera

The artists re-engaged by the Chicago Opera for next season include Giorgio Polacco, musical director; Roberto Moranzoni and Henry G. Weber, conductors; Toti Dal Monte, Mary Garden, Alice D'Hermonay, Florence Macbeth, Edith Mason, Claudia Muzio, Graziella Pareto and Rosa Raisa in the soprano section; Maria Claessens, Anna Corenti,

MUSICAL COURIER

NEWS FLASHES

Melius Delights Kansas Audience

(*Telegram to the Musical Courier*)

Hays, Kan.—Luella Melius scored a sensational success in her recital at the Hays Festival today. I consider her one of the greatest artists of the day.

(Signed) H. E. Molloy, Director of the Hays Festival.

Raisa Splendid in Complete Turandot

(*Special Cable to The Musical Courier*)

Milan.—The second performance of *Turandot* took place at La Scala on April 27, when the opera as completed by Alfano was sung for the first time. The final love duet is a beautiful bit of music, and afforded Rosa Raisa fresh opportunity to exhibit the quality of her superb voice and her admirable vocal art. She even surpassed the thrilling impression she made at the first performance and received an enthusiastic ovation, with six special recalls for herself.

Toscanini to Rest: Stravinsky Will Conduct

After the third performance of *Turandot*, Toscanini, on the verge of a nervous breakdown from overwork, was ordered by his physician to take a complete rest. Panizza took his place in the revival of *Falstaff*, and Igor Stravinsky was specially engaged to conduct the production of his own *Petrushka*.

Rimini and Raisa in *Falstaff*

On May 1, Verdi's *Falstaff* was given at La Scala for the first time this season. Giacomo Rimini in the title role repeated his notable success of last season. In fine voice, he gave of his best vocally, singing the monologue with specially impressive effect. He played the part with admirable comic feeling. The audience was greatly amused and rewarded him with applause that frequently amounted to an ovation. Rosa Raisa, looking exceptionally attractive as Alice, was vocally incomparable and gave a vivacious and charming presentation of the role, her third successive hit here in three weeks. What the audience thought of the performance is told in the record of twenty-two curtain calls.

A. B.

A. Y. Cornell Summer School in New York

In deciding to conduct the eighteenth consecutive session of his summer school of vocal instruction in New York City, Mr. Cornell is influenced by the increasingly worthy musical advantages offered in New York in the summer, which afford an opportunity for stimulus and growth for the teacher in a school or college or the student of singing from smaller cities.

The Stadium Concerts (New York Philharmonic Orchestra), the open air opera at the Polo Grounds, the better grade musical plays which continue through the summer, the fine orchestral and dance features at the large movie houses, offer a profitable field for the acquisition of helpful ideas.

The system of study at the A. Y. Cornell Studios is that deduced by Mr. Cornell from the best thought of the day on the subject of tone production and singing, and embraces the ideas of Edmund J. Myer, J. Amour Galloway, George Henchel, William Shakespeare, Theo. Bjorksten, Trabadelo (of Paris), Ffrangcon Davies, Johanna Hess-Burr, Alfred Giraudet, H. Howard Brown, Isadore Luckstone, Oscar Seagle (assistant to Jean de Reszke in Paris for nine years), Herbert Witherspoon, Albert E. Ruff (teacher of Geraldine Farrar), Percy Rector Stephens, and several other equally celebrated teachers with whom Mr. Cornell has studied, and is the outgrowth of many years of study, research and experience.

It is logically systematized and, as taught at the Summer School, is divided into six divisions: Freedom and Relaxation, Breathing and Breath Control, Resonance and Tone Re-Enforcement, Tone Color and Tone Character, Pronunciation and Diction, Interpretation. There will also be class lessons in vocal technic and song analysis and interpretation. Classes in sight reading and languages will also be formed under the guidance of expert teachers.

The Opera Class will be under the direction of Charles Trier and his able assistant, Ruth Coe. Two evening performances, July 20 and August 2, at the Heckscher Theater, where there is a fully equipped stage and auditorium seating 800, will be arranged. Elementary French Diction—Two hours weekly are devoted to the phonetics of correct French and, by an intensive course, pupils are able, by diligent effort, to acquire a proper appreciation of the pronunciation of the pure vowel sounds, vowel combination, the nasals, the use of the liaison, etc., and are enabled to sing French songs with considerable proficiency. This will be under the direction of Adelaide Campbell. Charles Gilbert Spross will conduct a class in accompanying if sufficient applications are received. Mr. Spross will also arrange for individual coaching and piano lessons. Adelaide L. Campbell, head of voice department, Hollins College, Hollins, Va., who has been Mr. Cornell's assistant for several years past, will again act in like capacity. Helen Lauhon, soprano, will also be available as second assistant, instructing in repertory and elementary piano, sight singing, ear-training, etc.

Four Thursday evening recitals will be given at Steinway Hall, on July 8, 15, 22 and 29. Weekly picnics at interesting places adjacent to New York will also be arranged. Plans have been perfected to house the female students at the Panassus Club (605 West 115th Street), where board, lodgings, chaperonage and practice facilities are adequate and satisfactory. The male students will be taken care of at the West Side Y. M. C. A. and at the Fraternity Club.

CINCINNATI CONVENTION

(Continued on Page 25)

CONVENTION NOTES

The headquarters of the convention were, as stated before, at the Hotel Gibson.

The officers of the Ohio Music Teachers' Association this year were: Ella Mae Smith, honorary president; John A. Hoffman, of the Cincinnati Conservatory, president; Edwin Arthur Kraft of Trinity Choir House, Cleveland, first vice-president; Mrs. Adolf Hahn, secretary and vice-president; Mrs. Albert D. Alcorn, Cincinnati, secretary and treasurer, and Irene Yowell, of the Cincinnati Conservatory of Music, director of advertising.

The National Federation of Music Clubs, of which Mrs. Edgar Stillman Kelley is president, was in session between April 27 and 30, at the Gibson Hotel. Mrs. Kelley, who counts hosts of friends not only in Ohio but also throughout the country, was surrounded by innumerable delegates wherever she was seen outside the conference room or on the hall room floor of the hotel.

Among the box holders at the Music Hall for the premiere of Ralph Lyford's opera were: Mr. and Mrs. Charles Taft, who had with them Dr. and Mrs. William Sample and daughter, Virginia; Dr. and Mrs. Stillman Kelley, who had with them many notables of the convention; John A. Hoffman and his wife who had with them, Ralph Leopold, who is a brother of Mrs. Newton Baker, whose husband was Secretary of War in the Wilson Cabinet. Also in the Hoffman box were the president of the National Federation and dean of music at Syracuse University, Harold Butler; George Deni Crabs and his wife had with them Francis Macmillen, American violinist, and his charming wife and also Cecil Fanning.

The leading music publishers in the country displayed new music (teaching and lyric) on the hall room floor of the Hotel Gibson.

The convention was pronounced a big affair by all present. Mr. and Mrs. Thomas James Kelly were always surrounded by a group of distinguished friends, as these two noted musicians rank high among society in Cincinnati.

Hospitality was the keynote of the convention. Special taxi-cabs were found at depots marked "Ohio Music Teachers' Association and National Federation of Music Clubs."

Among the visitors at the convention was Francesco de Leone, of Akron, Ohio, whose opera, *Algalala*, was produced by the Federated Clubs last year with marked success.

Another distinguished visitor was Mrs. J. J. Carter, of Hollywood (Calif.), who spoke at the Thursday luncheon. Mrs. Carter, as it is well known, originated and carried through a series of outdoor symphony concerts in Hollywood. She is chairman of the orchestra music for the National Federation of Music Clubs. Mrs. Carter made several salient remarks which cannot be reproduced here as this report is already far in excess of the space allotted the writer.

T. D. C.

Alexander Cherniavsky Weds

Mr. and Mrs. Simon Fremen, of Toronto, Canada, announce the marriage of their daughter, Ella, to Alexander

MUSICAL COURIER

May 6, 1926

Cherniavsky, on May 2. The bridegroom is a brother of Leo, Jan and Mischel Cherniavsky, of Cherniavsky Trio fame.

Sue Harvard and Pasquale Tallarico in Joint Recital

The committee of music of the MacDowell Club of New York presented to a large audience on April 29 a beautiful entertainment. Sue Harvard, soprano, and Pasquale Tallarico, pianist, shared the well chosen program. The soprano's



SUE HARVARD.

voice, always one of brilliancy and large range, has gained greatly in richness, warmth and freedom since last heard. Her phrasing and interpretations, too, have broadened and deepened so as to enable her to do full justice to such widely differing numbers as Handel's *Rendi il Sereno* al Ciglio, and Hue's *A des Oiseaux*. Excellent diction and a charming, unaffected manner completed a beautiful rendition of a well chosen and difficult program.

Pasquale Tallarico, pianist, and one of the faculty of the Peabody Institute, proved to be an artist of brilliant attainments. From the G minor toccata of

Bach, through a group of modern compositions, including one of his own, and concluding with Liszt and Chopin, the young artist displayed facile technic and a fine sense for form and phrasing. His performance evoked great enthusiasm.

Edwin Hughes Returns from Southern Tour

Edwin Hughes has recently returned to New York from his third southern tour of the present season. His appearances called forth expressions of the highest praise from the press wherever he played. The Asheville, N. C., Times wrote: "Hughes' performance was beyond criticism. In his Chopin numbers he rose to the heights of the composers' emotional music. His listeners were extremely enthusiastic, calling him back again and again." The Asheville Citizen said: "Hughes gave a masterful, unique interpretation of Chopin, which moved the audience. Tremendous feeling was expressed in the rendition of these numbers, and the Revolutionary etude evoked the highest applause." The Raleigh News of April 13, wrote: Edwin Hughes played the piano at the City Auditorium to the eminent satisfaction of a goodly audience. He is a masterful technician, and plays without any of the mannerisms that too frequently distract."

Hart House String Quartet Busy

Owing to the numerous engagements offered the Hart House String Quartet, the season has been extended through May. Additional dates include St. Thomas, Ont., May 6; Westfield, N. Y., 7; Jamestown, N. Y., 8, and Toronto, 14. At the last concert in Toronto the quartet played the much discussed Max Reger quartet in E flat. This was the first time the Reger number was ever played in Canada, and the interest was exceptional and much enthusiasm was evidenced.

Rosa Low in Cleveland

As a result of the success that Rosa Low enjoyed at her special engagement at the Hippodrome in New York recently, the charming young soprano filled another special appearance at the Palace Theater, Cleveland, last week. From there Mme. Low left for Detroit to sing the postponed concert with Gigli on May 6.

Honors to Dennis King

At the Green Room Club luncheon on April 27, to Dennis King, singing star of the successful operetta, *The Vagabond King*, the speakers were S. J. Kaufman, Paul Meyer (the coming new president of the organization), Wilton Lackaye, Max Figman, Leonard Liebling and Mr. King himself. About 100 guests were present and the entertainment was broadcasted.

Mme. Valeri Arriving Soon

Delia Valeri, well known vocal teacher, who is to teach this summer, as usual, at the American Conservatory of Music, Chicago, will arrive in New York between the 10th and end of May.

MARIO CARBONI

Scores Triumph in Orchestra Hall Recital

March 8, 1926

What the Chicago Critics Wrote:

Mr. Carboni classifies as a singer of the operatic species, possessing a full-toned voice with quite a bit of vibratory temperament in it, and excelling in the slashing strokes of the "Pagliacci" prologue.—Edward Moore, *Chicago Tribune*.

Mario Carboni, baritone, with the true Italian warmth and impetuosity, made what I believe was his first Chicago appearance last night in Orchestra Hall. His place is in opera, for his voice has power and his style is distinguished by the broad contrasts that belong to the lyric stage rather than to the concert hall. Not that he is limited to operatic excerpts, but he has the gift to make an operatic fragment of every song.—Glenn Dillard Gunn, *Herald-Examiner*.

The organ is robust, sonorous, of undeniable power and range. He was applauded, recalled and added a song after this group.—Herman Devries, *Chicago Evening American*.

Mario Carboni has the voice of the Italian baritone timbre, of naturally mellow quality and brilliant in the upper tones. He sang with fervor and dramatic feeling.—Karleton Hackett, *Chicago Evening Post*.

What Other American Critics Wrote About Former Appearances:

A deep, rich baritone voice which he modulates with rare skill and judgment.—*Troy Times* (Troy, N. Y.)

A voice of wide range and power, but never lacking in natural sweetness.—*Journal* (Providence, R. I.)

He has a powerful baritone voice of great beauty and range, his enunciation is clear and distinct, and he is undoubtedly one of the best vocalists heard in Halifax for some time.—*Halifax Mail*, Halifax, Nova Scotia.

What European and Havana Critics Wrote About His Operatic Appearances:

Sang the "monologue" from "Andrea Chenier" in a manner which merited vociferous applause and was forced to give an encore.—*L'Orna*, *Palermo, Italy*.

One of the best interpreters of the Auberian score (Fra Diavolo).—*Luigi Trifogli Il Cittadino*, *Genoa, Italy*.

In "La Boheme" this great artist gives proof of his talent and magnificent voice, and interpreted to perfection his role.—*La Nacion*, *Havana*.

Signor Carboni is a perfect vocal exponent and interpreter of the role of Rigoletto.—*El Imparcial* (Havana).

Management of J. O'Connor

2114 Straus Bldg., Chicago, Ill.





ESTHER DALE.

A nation-wide effort to link up the musical profession and the general public in the cause of good music has been launched by the League of Professional Women, which is organizing the Music Forum for this purpose. The newly appointed chairman of the Forum is Esther Dale, well known concert soprano, who is at present studying community musical organizations in Germany, France, England, and Czecho-Slovakia, in connection with her European concert tour. The Forum, Miss Dale announces, aims to promote its cause through schools, business clubs, and public discussion. A series of luncheon discussions of musical problems will be arranged in New York for the coming year, and similar series are planned for the summer season at Chautauqua, N. Y., Narragansett, and Estes Park, Col.



MAIA BANG HOHN.

violin pedagog, has left for Europe for an extended trip through France, Switzerland, Italy, Austria, Germany and Norway. Maia Bang's violin method is enjoying a splendid success all over the world and is now established as one of the most popular violin methods in use in the United States. She was recently judge at the examination of the violin classes in the Munson Institute of Music in Brooklyn, where her violin method is used exclusively, and she was happy to see the results obtained. Two of Mme. Bang's best pupils will make debuts in Carnegie Hall next fall.



INSIDE THE CHICAGO MUSICAL COLLEGE.



Two views of the sumptuous reception room of the Chicago Musical College, in the Chicago Musical College Building, Chicago, Ill. (Kaufmann & Fabry Co. photo.)

RAFAELO DIAZ.

American tenor of the Metropolitan Opera Company, photographed in Palm Beach, Fla., where he recently scored a big triumph in concerts and recitals. Mr. Diaz, who has been with Gatti-Casazza's forces during the past nine years, has been re-engaged for the season 1926-27. He is now preparing several new operatic roles for next season.



IN SEATTLE.

Rosa Low and Beniamino Gigli photographed upon arriving in that city, while on their recent concert tour, which was not only a triumph for the Metropolitan tenor, but also a gratifying success for the young soprano. (Simmer Studio, Wenatchee, Wash.)



AMERICAN CONSERVATORY SYMPHONY ORCHESTRA, CHICAGO.

which, under the skilful direction of Herbert Butler, has given several splendid concerts this season. The orchestra, one of the largest of school organizations, includes twenty-two first violins, twenty-two second violins, eight violas, six cellos, six basses, woodwinds and brass numbering twenty instruments—in all eighty-five members. The closing concert of the season at Orchestra Hall, on April 6, proved a most brilliant occasion. The program included several difficult numbers, such as the *Vorspiel to Die Meistersinger* (Wagner), overture to *Oberon* (Von Weber), also excellent accompaniments for the soloists on the program with the surety of a veteran organization. Credit is due to the energy and musicianship of Herbert Butler, who has built up a remarkable organization and one of which any conservatory would be proud.

Flora Mora's Granados Memorial Concert

Flora Mora gave a recital at Carnegie Hall, New York, some years ago with fine success, afterward returning to Havana, Cuba, where she established the Granados Conservatory. On April 4 she gave there a Granados Memorial Recital, playing the principal works of the lamented Spanish composer, including the study in C major, poetic waltzes, the allegro from the concerto, several Spanish dances, and two excerpts from *Goyescas*. The affair was under distinguished social and political auspices, including Alfredo de Mariategui, Spanish minister; Laureano Fuentes, vice-president, and Martin Pizarro, director de Vida Espanola. The daily papers of Havana printed her picture, and the affair was a social and artistic success.

Preceding the recital Miss Mora gave an interesting dissertation on Granados, the Man and the Composer, explaining why he must be considered the representative Spanish composer, who has not imitated other nationalities, but gone his own pure Castilian path. As Miss Mora knew Granados, she was able to impart to the audience many hitherto unknown facts regarding him and his ideals; Miss Mora called him "The Spanish Chopin," because of his romanticism and originality. In *Le Noche*, Havana, Maestro Rafael Pastor on April 7 referred to the affair as "one of the greatest artistic importance," and called Flora Mora "the greatest of all



FLORA MORA,

Cuban pianist, who gave a Granados Memorial Recital in Havana, April 4. (Majestic photo.)

our pianists." The *Noche* of April 6 alluded to Flora Mora's "magnificent art, her technic amazing, her style captivating, her beauty and artistic personality conquering all hearers." Said the *Heraldo de Cuba* in part: "Such poetry subjugates the soul of her hearers; such a vein of emotion!"

More Artists for Cincinnati Zoo Opera

Joan Ruth, of the Metropolitan Opera, has been engaged by Clarence E. Cramer, impresario of the Cincinnati Zoo Opera Company, to sing at that organization's summer season. Miss Ruth has made outstanding success in light opera, at the St. Louis Municipal Opera, and is now on tour with Edward Johnson, tenor, of the Metropolitan. Her appearances in Cincinnati will include many important roles, such as Martha, Gilda in *Rigoletto*, and Nannette in *Falstaff* (which will be sung in English).

Ernest Davis, tenor, will sing many leading roles during the season.

Several local artists from Cincinnati will be given opportunities in many minor roles in the Zoo opera. Pearl Besuner, Violet Summers, sopranos; Eulah Cornor, Tecla Riecher, Helen Nugent, Elsa Denton, Daisy McClain, contraltos; Fenton Pugh, Sam Bova, Sam Pearlman, tenors, and Louis Johnen, Benjamin Groban, baritones, are all engaged for principal parts. In addition to these, sixteen local singers have been engaged to augment the chorus of twenty-four coming from the Chicago Civic Opera Company.

Stearns Returns

The Morning Telegraph announces that Theodore Stearns has returned to his post from the Island of Capri, where,

under the auspices of that newspaper, he finished his grand opera, *Atalantis*. While in Capri Mr. Stearns also completed a symphonic poem, *Tiberio*, and orchestral Suite *Caprese*, and several songs.

ACROSS THE COUNTRY

Boston, Mass. (See letter on another page.)

Buffalo, N. Y. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Erie, Pa.—The Tuesday Music Study Club presented Amelia Umnitz, pianist, and Jewell Dudenhofer-Lasher, soprano, in a musicale on April 20. Miss Umnitz will leave shortly for Paris, where she will continue her studies with Isador Phillippe.

Seven pupils from the Toy Symphony classes of Gladys M. Stein took part in the children's program at the Irving School on April 22.

Gertrude Reinecke, who was injured in an accident in March, has recovered so that she is resuming her classes at the Campbell School of Music, as well as taking up her work as organist and directress of the choir of St. Ann's Church.

Will Rogers and the DeReszke Singers appeared before a large audience at the Elks Auditorium on April 24.

G. S.

Lewiston, Me.—Grand opera this year came late, but was none the less appreciated. The Empire Theater was packed for two evenings. Lewiston, which is said to be the only city to give grand opera entirely by amateur local talent, has an excellent company of singers. All male voices were taken by members of the Orpheon Men's Singing Club, L. Raoul Lafond, president. The presentation was in French, the principal roles being taken by Mildred Dawn Litchfield, Alphonse Cote, Juliette Bernard, Alice Parent, Rosario Tremblay, Napoleon Sansoucy, Olivier Pelletier, Elie Langlier, Adelard Roy, and Alexandre Lemieux. Seldon T. Crafts, head of the Bates College music department, was director in chief, and Georges Filteau, artistic director. The orchestration was made especially for the performance by Ernest Hill, director of the Symphony Orchestra of Augusta. The opera was considered the best of many operas given locally. The chorus and ballet numbered about sixty.

L. N. F.

Muncie, Ind.—The Matinee Musicale presented the Pied Piper of Hamelin by Joseph Clokey in the Auditorium to a packed house. The unusual success of this home-talent production was due to the capable director, George Roth, to the singers in the leading roles and to the chorus of children, who made the second act outstanding as a thing of joy and beauty. Mrs. Potter Lucas sang beautifully and Martha Botkin thrilled the audience with her silvery, clear tones. The singing of Claude E. Palmer was one of the high lights of the opera. He is an artist of high caliber. Minor Benson and Harry Thomas sang creditably as did the chorus of citizens. An orchestra of twenty pieces, with Robert Peters, first violinist, added much to the beautiful ensemble.

H. M. B.

Philadelphia, Pa. (See letter on another page.)

Phoenix, Ariz.—Paderewski gave an all Chopin program at the Shrine Auditorium. He was received with great enthusiasm by the audience, which included music lovers from all parts of the state, some having driven over 200 miles to hear him. At the close of the program many crowded up to the stage asking for more. The concert was given under the local direction of Cordelia Hulburd.

Under the management of the Musical Events Section of the Musician Club, Claire Dux gave a delightful program at the High School Auditorium.

The School of Allied Arts has been the scene of many students' recitals the last few months. Of special interest were two recitals by vocal pupils of Walter Hasting Onley. A program was given by Mrs. H. Q. Morton, Ethel McMurchie, Irene Lamb and Dorothy Ann Clark, assisted by Aletheia Pierson, pianist, pupil of Maude Pratt Gate. A Maundy Thursday program, consisting of soli from the *Messiah* and the *Creation*, was given by Hannah Egerton, soprano; Earle F. Barrows, tenor, and Donald Van Petten, baritone, Henrietta Lundquist accompanying. Pupils of the intermediate department recently organized a music club, naming it the William Mason Club in honor

of Dr. William Mason. Programs are given the first Saturday of each month.

M. P. C.

Seattle, Wash. (See Music on the Pacific Slope.)

Wichita, Kans.—A song recital by Roy Wall, baritone, of Nebraska University Music School, in Twentieth Century Club House, closed the year's work of the Saturday Afternoon Musical Club. Mr. Wall, accompanied by Susie Ballinger Newmann, of the club, was very favorably received. Mrs. Richard M. Gray is president of the Saturday Afternoon Musical Club, which has 328 active members.

C. E. S.

Grace Kerns at First Presbyterian Church

At the First Presbyterian Church, Fifth Avenue and Twelfth Street, New York City, Dr. William C. Carl, organist and director of the music, has engaged Grace Kerns,



Photo by Kesslere

GRACE KERNS.

formerly solo soprano of St. Bartholomew's Church, as solo soprano of the First Church, and she will begin her engagement there Sunday morning, May 9. Other members of the solo quartet, all re-engaged, are: Amy Ellerman, alto; Ernest Davis, tenor, and Edgar Schofield, bass.

Salzburg Festival Assured

SALZBURG.—It is now definitely settled that this summer's Salzburg festival will take place, as scheduled. The program comprises Mozart's *Il Seraglio* and Johann Strauss' *Die Fledermaus*, both under Bruno Walter; Mozart's *La Serva Padrona* to be given jointly with a ballet production, under Franz Schalk, and Richard Strauss' *Ariadne*, alternately conducted by Strauss and Clemens Krauss. The Vienna Staatsoper will furnish the cast for the operatic and ballet performances, also the orchestra (the Philharmonic) for a number of orchestral concerts. There will likewise be chamber concerts and recitals at the Festspielhaus, the Mozarteum and the Cathedral. Reinhardt will again stage *Everyman* in front of the Cathedral, also Goldoni's *Two Masters' Servant*, and Goethe's *Faust*, at the Festspielhaus. The financial crisis of the Festival Society has been settled by a loan of three millions of dollars, for which the Salzburg provincial government has furnished the security. The consent of the Salzburg Diet has at last been obtained for this plan—not without some opposition from the agrarian party which made its vote conditional on an increase of the meat prices! Such are the powers that govern the destiny of music and fine art in this prosaic world!

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PHILADELPHIA, PA.

PHILADELPHIA, PA.—At the concerts given by the Philadelphia Orchestra, April 16 and 17, Dr. Stokowski surprised his audiences by his means of presenting the first and last numbers—namely the *Fantaisie Contrapuntique sur un Cramignon Liegeois* by Lekeu and the Haydn Farewell Symphony. When the curtain rose, only Thaddeus Rich, first violinist, and Hans Pick, first cellist, were seated on the stage. The theme was introduced by each, in turn, under the conductor's direction. One by one, the other "firsts" came in and took up their parts, until finally all the instruments necessary were in use. Although the scheme was justified by the composer's notes on the score, it is more than probable that it was carried out as an object lesson to the habitual late-comers. There was some indignation, but much amusement throughout the audience. It may be said in passing, that the music was really delightful. In the final number, the Haydn Farewell Symphony, the opposite plan was adopted, whereby the members of the orchestra departed one by one with only two members left to play the last notes, as they sauntered off the stage still playing. The soloist of the evening was Reinhard Werrenrath who displayed his superb voice to excellent advantage in Wotan's Farewell, and in Four Serious Songs by Brahms. The Ride of the Walküres, the other purely orchestral number, played by the orchestra, in its usual fine way, brought prolonged applause.

The last of this season's Children's Concerts was given by the Philadelphia Orchestra under Leopold Stokowski on April 21. The opening number was the William Tell Overture by Rossini, followed by the National Songs of Germany and Iceland, and Waldweisen from Siegfried by Wagner. Then the children all sang the songs they have learned during the year: Glory Hallelujah, Au Clair de la Lune, Gute Nacht and the Soldiers' Chorus from Faust. The final number, Haydn's Kindersymphonie, was perhaps the most interesting to the children, for eight children participated in the performance of it. The Nightingale was played by Horace Robinson, The Trumpet by Frederick Radcliffe, The Drum by Roland Haferman, The Quail by Anne Drelnick, The Triangle by Percy C. Madeira, 3rd, The Cuckoo by Francis K. C. Madeira, The Watchman's Rattle by Paul Gershman, and The Rattle by Sonia Stokowski (the tiny daughter of the conductor). The children had been well trained by Arthur E. Hice and performed splendidly under Stokowski's baton. It formed a delightful close to an enjoyable series, and there was no doubt about the enthusiasm of the youthful auditors.

The annual concert here of the Harvard Glee Club was given at the Academy of Music on April 19, with G. Wallace Woodworth, an undergraduate, as conductor, in place of Dr. Archibald T. Davison (the leader of the club), who is in Europe on sabbatical leave. The work of the club is amazingly fine, in the balance of the various voices, the beautiful tone quality and the virtually perfect ensemble. Among the fine numbers of the program were Three Plain Songs,

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Miserere by Allegri, compositions by Bach, Rachmaninoff, Morley, Weelkes, Saint-Saëns and Brahms; with three Choral Hymns from the Rig-Veda by Gustav Holst (especially impressive); Chorus of Bacchantes from Philemon and Baucis by Gounod; the Coronation Scene from Boris Godounoff by Moussorgsky, Irish, German, Bohemian and Scottish Folk Songs—closing with a magnificent rendition of Then Round About the Starry Throne, by Handel. Club and conductor were accorded a real ovation by the enthusiastic audience.

A charming song and operatic recital in costume was given in the New Century Club, April 19, under the direction of Mabel M. Parker by her pupils. Five groups of songs—designated as Panels from a Chinese Screen, Norse Melodies, The Throb of Spring, Spirits of the Air and Evocative of Memories were sung by Jane Dutton Gray, Margaret Henderson Riehm, Gladys Jackson Twining, Mary Henderson Boatright and Cora Wilson Greenwood, each in appropriate costumes. They sang with exceptionally clear enunciation and a refreshing joyousness. Each was an enchanting picture and pleased the audience greatly. The same young singers also gave the last half of the program devoted to operatic arias as follows: Margaret H. Riehm sang the difficult Mad Scene aria from Lucia with ease and beauty of tone quality; Gladys J. Twining, in the Habanera and Seguidilla, made a dashing Carmen and pleased by her sweet voice and remarkable ability. Her delightful personality endeared her to all. Mary H. Boatright was very clever as the doll, in the Doll Song from Tales of Hoffmann. Cora W. Greenwood pleased all with her simplicity and ease, as well as her lovely voice, and responded to the applause created by her singing of Knowest Thou the Land of Mignon, with an encore, Where Are You, written by her sister. Jane D. Gray sang the exacting aria, Caro Nome, from Rigoletto particularly well, displaying a rich voice and an intelligent conception of her work. In all cases the technical difficulties were surmounted with apparent ease and the dramatic sense was not lacking. Miss Parker very self-effacingly, behind a screen of palms, played the many accompaniments which contributed so much to the success of the concert. The assisting artist was Dorothea Fox, harpist, who played beautifully, even to her final encore, the beloved Annie Laurie. It was a most successful concert and much to the credit of Miss Parker who has spent so much time and energy in the training of these young ladies. The affection which her pupils have for her no doubt plays a large part in the results which she is able to obtain. M. M. C.

N. Y. F. M. C. Convention Meets in Syracuse

SYRACUSE, N. Y.—The three day convention of the New York Federation of Music Clubs opened Tuesday morning, April 20, at the Hotel Syracuse with a large number of delegates present. Mrs. Harry L. Vibbard, president, in her opening address, stressed the civic value of music clubs to any community. Mrs. Vibbard stated that the number of affiliated clubs has increased from twenty-two to forty-six during the past two years and that the federation is now out of debt and has money in the bank.

After an informal luncheon, a junior program, arranged by Mrs. W. F. Rogers of Watertown, was given in the large ballroom. Among those taking part were: Helen Stearns, Watertown; Helen Burdick, Clinton; Edna Constance Fries, Brooklyn; Margaret E. Johnson, Syracuse; Elizabeth White, Utica; Marie Louise Houston, Hartsdale; Jacob Karp, Syracuse; Grace Elsa Bradley, Brooklyn; Alice Berwald, Syracuse; Sarah French, Syracuse, and Mary Gere, Syracuse. All gave evidence of careful preparation and diligent study.

In the afternoon, Mrs. Frank H. Hiscock of Syracuse opened her home for a reception to the delegates from all sections of the state as well as to Syracuse music lovers. The receiving and assisting list comprised a number of noted society women of Syracuse.

At eight in the evening, in the large ballroom of the hotel, the young artist concert was given. All participants showed not only marked talent, but the finished performances justified the interest that has been taken in their progress and gave undoubted proof of the judgment exercised by the clubs that sponsored them.

Wednesday morning, at the Temple Theater, the Syracuse Morning Musicales put on an exceptionally fine program for the delegates of the Convention. Especially to be commended was the playing of Mary Becker, violinist; Mildred Chase, pianist, and the singing of Helen Riddell, soprano. Miss Becker and Miss Chase had the accompaniment of a small orchestra, conducted by Prof. Conrad Becker of the College of Fine Arts.

The afternoon session was given over to Public School Music. There were addresses by Dean Harold L. Butler of the College of Fine Arts, Laura Bryant of Ithaca, and Russell Carter, state supervisor of music. The Syracuse public schools presented a violin ensemble, a boys' glee club and a mixed glee club and orchestra.

In the evening, at eight o'clock, the Syracuse Music School Settlement, assisted by the Hochstein Quartet, gave an interesting program. The Music School Settlement Orchestra, under the direction of Krikor Aiqouni, played the Brahms Hungarian Dances five and six, and the Haydn symphony in G major. Marian Palmer, a graduate student of the College of Fine Arts and a member of the Music Settlement faculty, sang three songs in an artistic manner. This program showed what could be done with young people, most of them in their 'teens, in the way of fine ensemble playing.

At the business meeting, Thursday morning, Mrs. Harry L. Vibbard, president of the Federation of Music Clubs, was re-elected for another term of two years. Reports were made by the chairmen of the various committees.

In the afternoon, in the grand ballroom, the Federation held the largest banquet in its history; 720 guests were seated and many were unable to obtain admission. Dean Butler of the College of Fine Arts was toastmaster, and the principal speakers were Vera Bull Hull, C. M. Tremaine and Katharine von Klemer. At the close of the banquet, motor cars took many of the delegates to the College of Fine Arts where tea was served by the faculty.

The Convention closed with a magnificent recital by Elisabeth Rethberg of the Metropolitan Opera Company. Mme. Rethberg is a truly great artist with a glorious voice which is used almost faultlessly. Whether in the lyric, dramatic or coloratura style, Mme. Rethberg seemed equally at home. Her interpretations were just and sincere. Especially in the German songs did she reach the highest standard of excellence. She was recalled many times and forced to sing a number of encores which she did, in a most gracious way.

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CLEVELAND, OHIO

CLEVELAND.—Elisabeth Rethberg was the soloist at the pair of concerts, April 15-17, given by the Cleveland Orchestra in Masonic Hall, and the fair Metropolitan soprano met with an ovation that must have showed her how tremendously popular she is in this city. Mme. Rethberg sang delightfully with the smooth-flowing legato passages that only an artist of the first rank can summon. Her superb, golden voice held her audience in thrall from beginning to end. Nikolai Sokoloff gave his patrons the Eroica symphony by Beethoven and repeated Douglas Moore's piquant little P. T. Barnum Pageant, heard a short time ago on a "pop" program. The concert ended with Dvorak's Slavonic Dance in C major.

F. Melius Christiansen brought his valiant band of singers from St. Olaf to the Public Auditorium on April 15, and sang to a crowded house that gave audible signs of its overwhelming approval of this splendid singing organization. As usual, the Lutheran Choir sang divinely, with a blending, shading and tonal coloring that was overwhelming.

Mr. Sokoloff gave his farewell "pop" concert of the season on April 19, at the Public Auditorium, and once more learned just what a boon these "cut rate" concerts are to the hungry music lover of little means. Evidently the orchestra management is convinced that these "pop" programs, on a large scale, are the thing, for announcement has been made that beginning next season they will be monthly affairs. The program consisted of the overture to *Le Roi d'Ys* by Lalo, Rachmaninoff's great Prelude, *Molly on the Shore* by Grainger, the Entrance of the Boyards by Halvorsen, Dvorak's Carnival Overture, the Magic Fire Scene from *Die Walkure*, the intermezzo from *Cavalleria Rusticana*, *Artist Walk* by Johann Strauss and ended in a blaze of patriotism with the playing of Herbert's American Fantasy, which was followed by the national anthem. E. C.

California F. M. C. Meets in Ocean Park

OCEAN PARK, CAL.—The Eighth Annual convention of the California Federation of Music Clubs was held at Ocean Park, April 20, to 24, at the Municipal Auditorium. The Convention opened Tuesday evening at the Auditorium with a vocal program in which three groups of singers appeared: the Glendale Music Club in an oratorio directed by John Smallman; the Woman's Choral Club of Pasadena, directed by William Tyrold, and the Orpheus Club of Los Angeles, directed by Hugo Kirchhoffer. Wednesday morning the Federation met for business at the Auditorium. Mayor Steele made a welcoming address and the morning was devoted to business. After community singing under Alexander Stewart, and an invocation by the Rev. W. M. Cornett, opening remarks by Abbie Norton Jamieson, first vice-president, completed the preliminaries. Mrs. Joseph Zuckerman, chairman of the executive board of the Bay Cities Association, then placed the various committees at the disposal of the Convention. Various other chairmen gave reports of their committees. Luncheon was followed by a short business meeting, after which the delegates and guests were taken on a motor ride by the Bay Cities Musical Association. In the evening Claire Dux, soprano, and Calmon Luboviski, violinist, gave a program at the Auditorium. Important committee reports engrossed the meeting Thursday morning. Public School Music demonstrations followed in the afternoon. In the evening a musical program was offered at the Auditorium. L. E. Behymer was in charge of the event which featured California composers. The annual banquet was held at the Uplifters ranch, Friday night. Abbie Norton Jamieson was elected president for the coming year. B. L. H.

Norman Jollif for Westchester Festival

Norman Jollif, bass-baritone, who has had wide experience in festival work, will appear at the Westchester County Music Festival, to be held in May. He is one of several well-known artists whose names will add to the program of what will be one of the largest festivals of its kind in the country, with a chorus of 2,000 or more voices drawn from many Westchester communities.



WITH BERTA GARDINI REINER IN CINCINNATI AND ABROAD.

(Below) A view from the villa near Bologna where pupils of Berta Gardini Reiner, of the Cincinnati Conservatory faculty, will study voice culture after touring Europe this summer. (Left) Berta Gardini Reiner, surrounded by a group of enthusiastic pupils after their annual recital at the Cincinnati Conservatory of Music. Included in the group are Olga Forrai, of the Chicago Opera, and Bertha Baur, director of the Cincinnati Conservatory. Those who participated in the recital are Mary MacDowell, Dorothy Dugger, Idella Bunker, Norma Hetsch, Outram Hodgkinson, Jean Hoffheimer, Katherine Poore, Opal Guthrie, Norma Cornelius Stuebing, Florence Barbour, Lillian Frances Sherman, Helen Jones, Moody De Vaux, George Weber and Walter Ebersold.



Berta Gardini Reiner's Pupils Successful in Annual Recital

Berta Gardini Reiner recently presented her class of vocal pupils in their annual recital at the Cincinnati Conservatory of Music. It was the culmination of her three years of teaching at the conservatory, and the artistic results obtained not only with the pupils who have been with Mme. Reiner for this three-year period but also with those who have more recently entered her class, prove not only the superlative capabilities of this teacher but also her artistic resource.

Mme. Reiner has brought to the conservatory the tradition of a great line of vocal teachers, leading from Manual Garcia through Mme. Reiner's mother, Etelka Gerster. Gerster, who, at the height of her career, appeared in Cincinnati as well as in every other city of the United States, established a school in Europe which has produced such great singers as Julia Culp, Clara Butt and Sigrid Onegin. In coming to Cincinnati, Mme. Reiner has brought this school with all its tradition to America.

At the recent recital of her pupils, each young artist was presented in songs and arias which seemed peculiarly well chosen to suit the vocal and musical abilities of the particular individual. The artistic results were accordingly heightened.

It was refreshing also to hear so many modern works as a foil and contrast to many familiar classics. The novelties themselves were not what the listeners would expect to hear upon reading the names of the composers on the program—Casella, Respighi, de Falla, Schreker—for they were all gracious to the ear.

There were many splendid voices among the young singers. Many had been heard before whose voices had developed and grown in size under the careful tutelage they had received. All in all it was record of progress which comes from hard work intelligently directed by an enthusiastic teacher who is a musician of broad knowledge and appreciation. Those who took part in the recital were: Helen Jones, Outram Hodgkinson, Opal Guthrie, Katherine Poore, Norma Hetsch, George Weber, Dorothy Dugger, Norma Cornelius Stuebing, Mary MacDowell, Verna Cook, Jean Hoffheimer, Walter Ebersold and Lillian Frances Sherman. Superlatively fine accompaniments were provided by Florence Barbour and Marjory Garrigus Smith.

Mme. Reiner is taking a selected group of her pupils to her summer home at Pontecchio di Bologna, Italy, where they will continue their studies until fall, at the same time having the unusual opportunity to absorb some of the coveted culture of Italy and the great capitals of Europe through which they are planning to travel during their journey.

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Four old dances for two violins with piano accompaniment, by Joseph F. Wagner.—Pleasant study music with the violins in the first position throughout. The parts are carefully marked with bowings and fingerings, and the piano accompaniment is easy enough for the average violin teacher to manage very comfortably.

(Carl Fischer, New York)

La Sevillana, song, by A. Buzzi-Pecchia.—Both words and music are by this talented writer and composer. It is very striking, thoroughly Spanish, and full of vim and vigor. It will no doubt in time become as familiar as the Spanish folk-songs.

Ballade for violin and piano, by H. Leroy Baumgartner.—A brilliant and effective violin solo for concert purposes, dedicated to Albert Spalding. The manner is somewhat modern, and very passionate, full of real force. If this music has the good fortune to be introduced by big artists it will become popular among concert violinists.

When My Fancy's Running High, song, by George P. Hulten.—This composer "just for play would rob and slay." He does it to a jiggly little tune. It reminds one of the heroics of Our Doug. It might find a loving welcome, this song, among those who adore Our Doug.

(On the Campus, a march for piano, by Edwin Franko

Goldman.—A lively college march introducing The Palisades, official song of the New York University.

Romance for violin and piano, by H. Leroy Baumgartner.—Dedicated to Hugo Kortschak, this music has a fine, strong vigor to it that is very appealing. It is difficult, but not excessively so, and is a welcome addition to recital selections for the violin.

(J. & W. Chester, London)

Fantastic Poem for cello and piano, by Granville Bantock.—Not so very fantastic as modern things go, and it is really fine concert selection. Cellists will find it worth their while to get it and look it over.

(Lorenz Publishing Co., Dayton)

Oh, For a Closer Walk With God, a song by Allene K. Bixby.—A simple hymn tune useful for Offertory purposes, very easy for both voice and piano.

(G. Schirmer, New York)

From a Very Little Sphinx, seven little songs, by Bernard Wagenaar.—The poems of these are, well, queer—that is the only word one finds for such writing; queer. They are supposed to represent the talking of a small child. Maybe they do, but that they are material for musical setting seems decidedly doubtful. To them Mr. Wagenaar, a talented musician, has set some very good music. Indeed the music seemingly is intended to be as queer as the queer words. Well, Mr. Wagenaar is too good a musician to make it so. In spite of all sorts of queer intervals and melodic twists, it is, and remains, good music. Probably some singers will "charm" society audiences with very well-pronounced recitations of these words with music.

(John Church, Cincinnati)

Spring Joy, a song by Charles Gilbert Spross.—This starts off with whistling birds, trills and arpeggios, and the lightness, as in Mendelssohn's Spring Song, is continued with broken descending chords (the Mendelssohn broken chords ascend). Later on there are also robin imitations. Quite a springy song!

The Patriot, song, by A. Walter Kramer.—In a short introduction Mr. Kramer says he does not wish to be guilty of even seeming to write a patriotic song, and that this song is not patriotic in any sense. What it is the reviewer cannot say, not understanding it. The words are by Robert Browning and appear to be the last lament of a traitor. However, what does that matter? The words are pathetic, the music more so. Finely wrought, of course, Kramer could not do otherwise. He uses Grainger's plan of English words for dynamic and rhythmic directions—"delaying" (ritard?), but "a tempo" follows it; "broaden" (ritard) and again "a tempo" follows it. Further on "rit" is used. Curious! But the song is—splendid. Kramer has ideas and knows how to use them, to make the most of them. It is issued in two keys, for high and low voice, but would seem to suit bass or baritone best.

Dawn Dance, a piano piece by Paul Bliss.—Music easy to describe. Twelve-eighths time, the melody in the right hand, the left hand playing a bass followed by a chord. Anglo-Saxon music has been made that way for many a good long year, and no other music is a bit like it. This piece will surely be popular.

Six Nursery Rhymes for piano solo with soprano ad lib, by Ethel Leginska.—After all, the idea is not bad. A whole lot of modern songs are really piano solos with voice ad lib. The surprising thing about these songs, if they are songs, is not the vocal ad lib feature, but the fact that we find here and there a real, plain triad. O, yes! Even Leginska does occasionally write a triad. She also writes occasional tunes. Of course she also introduces her futurisms, dissonances, consecutive semitones and such, but the music is modest and pleasing.

CINCINNATI CONSERVATORY NOTES

CINCINNATI, OHIO.—Phi Mu Alpha, Sinfonia fraternity, held a vesper service at the Cincinnati Conservatory of Music, recently. The feature of the program was the reading of a paper by Mrs. John A. Hoffmann on the influence of the church in the development of music. The paper was illustrated by solos by Mrs. Burnet C. Tuthill, Mary Alice Cheney and Howard Fuldner, who were accompanied by Mildred Eakes, organist.

Robert Taft, James Gould and William H. Taft, III, pupils of Ernest Daulton; Jean Wingerter, pupil of Bessie Hildreth; Dorothy Turner, pupil of Mrs. Thomie Prewett Williams; Mary Alice Keller and Ruth Blumenthal, pupils of May Vardeman; Alice Cooper and Alice Boyle, who study with Jennie Vardeman, and Helen Williams, pupil of Dan Beddoe, appeared on the program of the student recital at the Conservatory, April 3.

Ferne Bryson, pupil of Violet Sommer, gave a song recital, assisted by Grace Lauster, harpist; Marguerite Poetzinger, cellist, and Oramay Ballinger, violinist. She was accompanied by Elba Davies, except during two numbers, the *Viss d'Arte* from *Tosca* and the *Song of Candia* by Dr. Ralph Lyford, when the composer of the latter selection took his place at the piano.

Virginia Clough, of Cleveland, who has been conducting a number of classes in rhythmic expression in Cincinnati recently, gave a demonstration of the methods of the Noyes School of Rhythm at the Conservatory, April 7. Classes in this system, designed to develop pose, are now being given at the school.

Upsilon Chapter of Mu Phi Epsilon held initiation services for Marjorie Von Staden, Mary Louise McGhee, Beatrice Moser and Christine Colley. A dinner at the Gibson Hotel followed for active members and pledges, Persis Heaton, national president, being an honored guest.

Shirley Goldsmith and Richard Drukker, pupils of Ida Ulmer Jenner; Mary Ann Green, Margaret Moore and Louis Jaeger, who study with Ernest Daulton; Ruth Phillips, pupil of Iva K. Wickersham; Thelma Witterstaetter, Dorothy Wells, Margaret Schiele and Wilma Groneweg, who study with Hugo Sederberg; Ruth Frankenberger, pupil of Mary Towsley Pfau; Marguerite Hancock, Leona Chapman and Wilson Sears Fouch, pupils of Leo Paalz; Rosalind Mundt and Oscar Valentini, who study with Robert Perutz, and Betty Lingenfelter, pupil of Marguerite Melville Liszewska, were heard at the student recital at the Cincinnati Conservatory, April 10.

Audiences here again joined those of New York, Boston and other Eastern cities in offering praise to Mieczyslaw Munz, concert pianist, when this brilliant young member of the Conservatory of Music faculty gave his third Cincinnati recital, April 12, at the school. The published critical reviews of the performance verified popular judgment, the Commercial Tribune describing the affair as a repetition of former success in a sympathetic program, the Enquirer, commenting on the brilliant technical and interpretative powers of the artist.

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MUSICAL COURIER

Garrison Has Busy Season

Iliiff Garrison, American pianist, is having the busiest season of his career, for besides playing many recitals with fine success and appearing with orchestra and choral organizations as soloist, he is filling in his time between engagements with teaching large classes at the Denver College of Music.

At his only New York recital, at Chickering Hall, in December, Garrison won great applause for his playing of Chopin and the modern composers, his enthusiastic hearers demanding many encores and repetitions of numbers. Other successful appearances this season have been at his three piano recitals in Denver (with different programs), at Valparaiso University, two appearances as soloist; with the Denver Symphony Orchestra, Horace Tureman, conductor, when he played the solo parts of the Saint-Saëns C minor concerto, which was given for the first time by this orchestra; at the State Teachers' College, Greeley, Colo. (second recital

Mead-Purcell photo
ILIFF GARRISON.

here within the season), and at St. Joseph's Academy, Longmont.

Already many engagements have been booked for next season as the fine art and splendid musicianship of Iliiff Garrison are winning for him deserved recognition.

Cleveland Institute Notes

CLEVELAND, OHIO.—Faculty artists from the Cleveland Institute of Music gave the thirty-ninth faculty recital of the school, making it a complete cycle, beginning with the seventeenth century and continuing into modern music of today. Ruth Edwards, pianist; Beryl Rubinstein, head of the piano department; Andre de Ribaupierre, head of the violin department, and Quincy Porter, violist and head of the theory department, were the artists.

A group of works of seventeenth and eighteenth century composers played by Miss Edwards, opened the program. The pianist's delicacy and restraint showed her artistic understanding of the period which she was illustrating. She used the pedal very little, thereby bringing out tone quality of the old music. Miss Edwards' group included Handel's *Aria con variazioni*, Couperin's *Les rozeaux*, Krebs' Bourree in E flat, Rameau's Rondeau, *Les tendres plaintes*, and Scarlatti's *Gigue* in G.

The second number on the program was the eighteenth century Sonata in C major by Mozart, for violin and piano, played by de Ribaupierre and Rubinstein. The limpid beauty of melody came first lightly, dancing, then slowly in exquisite singing tones, and finally dashing through to the end of the vivid rondo.

A Suite for viola and piano, the very modern work of Ernest Bloch, finished the program. While the music is not of the type that endears itself to every listener it received a very scholarly and sympathetic rendition by Porter and Rubinstein. Porter was at one time a student of Bloch, and therefore unusually fitted to interpret the composer. The multitude of moods, varying from harsh to pensive to barbaric, and even becoming oriental, typifying the modern restless age, were skilfully shaded by the musicians.

Iris Brussels Favorably Received

When Iris Brussels, pianist, appeared as soloist with the "Y" Symphony Orchestra in Paterson, N. J., on April 13, she enjoyed the favorable comment of the press. The *Guardian* wrote: "Iris Brussels, pianist, artist of rare excellence, was the soloist of the evening and her wonderful mastering of the keyboard and sweeping technic amazed her listeners. She did especially well in the Saint-Saëns concerto, accompanied by the orchestra and the Liszt Hungarian rhapsody No. 12." And none the less praiseworthy was the criticism of the *Criterion*: "A large audience of music lovers heard the symphony orchestra under the leadership of Abraham Stern, in the auditorium of the Central High School, April 13. Iris Brussels, pianist, was the soloist for the orchestra. She gave a masterful interpretation of the Saint-Saëns concerto in G minor. Her playing amazed and thrilled her listeners."

Olga Warren Under New Management

Olga Warren, American coloratura soprano, is now under the direction of Associated Artists, Park Avenue Hotel, New York City. She will sing this spring in a number of special Music Week programs and festivals for which Associated Artists are supplying all of the soloists.

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The New York Times, Dec 4, 1925
She displayed a beautiful voice, round and full, which she used with dramatic power. Her talents had free play in a great variety of songs.

The Washington Post, 1925
Seldom have better artists been heard in Washington than Marica Palesti. She has a lovely resonant voice of ample volume, so ample in fact that it quite overflowed the auditorium. Perfectly at home in the most difficult operatic selections, some of her shorter numbers were artistically unusual with their tenderness and winsomeness.

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MONTREAL, CANADA

MONTREAL, CAN.—The fourth annual Music Week in Montreal, under the auspices of the Delphic Study Club, took place from April 4 to 10. The official opening was at Willis Hall, Dr. Fred Pelletier, speaker; concert arranged by J. J. Goulet. At the closing luncheon given in Windsor Hall, Sir Hugh Allen was principal speaker. Among those who arranged concerts were McGill Musical Club, F. H. Blair, J. J. Gagnier, Ladies' Morning Musical Club, Tuesday Musical Club of St. Lambert, Salvator Issaurel, the Rotary Club, Max Panteleeff and many others. These concerts are a great success.

A concert of mostly local compositions was held at the Ladies Ordinary, Windsor Hotel, during music week, when works by Charles Rice and some by Edith H. Kuester made up most of the program.

A recital was given by the pupils of Max Panteleeff in Windsor Hall. Those taking part were Julia Fabro, contralto; Marjory Skane, soprano; M. Anderson, soprano; C. Cloos, mezzo; M. L. Lazarus, C. W. Duckett, baritones; Dr. A. C. deL. Harwood, tenor; B. Millington, accompanist. The pupils have made great progress since last year.

A delightful concert was given under the direction of Salvator Issaurel in the Mount Royal Hall, with the assistance of Jean Belland, cellist. Others taking part were J. Johnson, L. Turner, M. A. Asselin, Mrs. de la Gorgendiere, P. Mireault, G. Betourneay, E. Gour, L. Jolicoeur and Dr. Verscheldien. M. Myette was at the piano.

The concert given by the School for the Blind, in Layton Hall, was largely attended. Some of these pupils are very young, but excellent work was done both in chorus singing and in solo parts. There was also some good piano and violin pieces. Mrs. A. E. Radcliffe played the accompaniments.

A very interesting program was given by the pupils of Olga and William Lieber at the Ritz Carlton Hotel. The music chosen was for double piano throughout. The hall was well filled and the audience enthusiastic.

At Victoria Hall, Westmount, a delightful concert was given by the Westmount Woman's Club, with Mrs. G. C. Duncan, convenor. The artists were Mrs. W. H. Harrison, soprano; Mrs. E. Kuester, pianist; Mrs. J. C. Copping, A. Hutchison, contralto; G. St. Marie; G. Betourneay baritones; H. L. Gnaedinger, cellist; G. C. Duncan, accompanist.

Two delightful concerts were given in Victoria Hall, Westmount, by the Montreal Citadel Band of the Salvation Army, under the direction of Bandmaster W. N. Goodier. Those assisting were Gladys Davis, soprano; Armonde Moore, contralto; Mry Isard, violinist, Merlin Davis, tenor; with Stanly Oliver and Bryceson Trebarne at the piano.

William Heughen, the Scottish baritone, gave a series of three vocal-dramatic recitals lately at Windsor Hall. This is part of a long singing tour, under the auspices of the Burns Federation of London, which Mr. Henghan is making. Hyman Lenzer, violinist of Australia, and Gladys Sayer, a pianist from the Brussels Conservatory, are assisting Mr. Henghan.

On Good Friday, St. George's Church gave The Saviour of the World, a Passiontide cantata in six parts by the organist of Westminster Abbey, S. H. Nicholson. The soloists were A. Mallinson, tenor; T. H. Saunderson, baritone; G. Bradwell, bass, and Donald McKowan, treble. Mr. Weatherseed was at the organ.

In connection with the Cultural Relation Society, on the occasion of its first public meeting, an evening of Russian music was given at the Ritz Carlton Hotel at which May Lightstone, soprano, and George Brewer, pianist, assisted.

Tito Schipa was greeted with a crowded house when he appeared in concert at Windsor Hall. On his program were an Ave Maria of his own composition and a song by a Montreal composer, Gitz Rice. Mr. Schipa was accompanied by Jose Echaniz, who also gave some piano soli. Management, Evelyn Boyce, Ltd.

Those who took part in the program at the Matinee Musical Club on April 6 were The Dubois String Quartet; Gladys Davis, soprano; Cairns Dalgleisch, contralto; Rose MacMillan and Mrs. Fred Seymour, accompanists.

King Olaf, by Sir Edward Elgar, was given at His Majesty's Theater by the Elgar Choir and Orchestra, with Berkeley E. Chadwick conducting. Mrs. Harold Mills (Montreal), soprano; Frank Cuthbert (New York), baritone, and Wendell Hart (New York), tenor, took the solo parts. This is the sixth concert given by the choir this year.

The Matinee Musical Club scholarship (\$100) was awarded to Gilberte Martin, aged fifteen, a piano student. Phoebe Meunier, who came a close second, was awarded a second prize by Lady Williams Taylor, honorary president of the club.

The piano recital given by Henrietta Schumann in Willis Hall, was a delightful affair. For one so young, she certainly created a surprise and it is hoped that she will soon return to Montreal. The program was well rendered with skill and good interpretation.

The sixth and last concert of chamber music to be held this season by the Dubois String Quartet took place, April 15, in the Ladies' Ordinary, Windsor Hotel. It played to an overcrowded hall.

Isaac Schumann and his daughter, Henrietta, teachers at the Eastman School, Rochester, N. Y., were the guests of Mrs. Samuel Share during the Easter holidays.

A performance of The Prophet, Meyerbeer, was given at the Forum, on April 15, under the management of Victor Desautels.

The Yeoman of the Guard, by the St. Lambert Operatic Society, given in St. Lambert High School Hall, April 7 to 10, was even more successful than in former years, the hall being filled at each performance. The principal roles were taken by Mrs. Ivor Hicks, Mrs. D. G. Robinson, Mrs. T. J. Stark, G. S. Burrows, E. F. Glover and P. J. Jernan. R. Hunt Dumbrell was musical director. Geo. H. Sparrow was stage manager. W. E. H.

Isabel Richardson Molter to Invade the East

Isabel Richardson Molter, dramatic soprano, is to give a recital in Aeolian Hall, New York, on October 10. The popular songstress will also give a recital in Jordan Hall, Boston, on January 13. Mr. Molter will be the accompanist. Isabel Richardson Molter is under the exclusive management of E. A. Lake.

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The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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PROVIDENCE, R. I.

PROVIDENCE, R. I.—Benno Moisewitch played here for the first time in Memorial Hall. He created a splendid impression by his masterly playing of Beethoven's Sonata Ap passionata and his entire program was given with rare skill and excellent technical achievements.

Another pianist heard here for the first time was Myra Hess, who drew a large audience, many of which has heard the artist previously in Boston. Miss Hess' interpretations were poetic and musically appreciated to such an extent that three extra numbers were given.

Samuel Gardner, violinist, was heard in recital at the Providence Plantations Club before a large audience that filled every available space. Mr. Gardner, who formerly resided in Providence, opened his recital with Grieg's sonata No. 3 in C minor, the piano part being ably played by Mme. Avis Bliven-Charbonnel. Besides the Fantasia appassionata by Vieuxtemps, he played his own recent composition, Jaz-zetto, also his own arrangement of Foster's Old Folks at Home. Luther Gross was an excellent accompanist.

At the Strand Theatre, the Harvard Glee Club gave afternoon and evening concerts with G. Wallace Woodworth directing.

The Boston Symphony Orchestra, Dr. Koussevitzky conducting, gave its last concert of the season in Infantry Hall, playing with usual skill Beethoven's symphony No. 8. As this was thought to be the last concert this organization would give here, owing to the lack of a suitable auditorium (Infantry Hall is to be torn down) every seat was taken and hundreds stood during the entire concert. Through the efforts of Avis Bliven-Charbonnel and Dr. Faunce, president of Brown University, \$6,000 guarantee fund has been raised and the orchestra will give concerts next season at the New Albee Theater, and it is expected that prices will range from fifty cents to \$2.00 as the theater has a seating capacity of nearly 1,000 more seats than the old hall. The following season, concerts by the Boston Symphony Orchestra will be given in the New Masonic Hall now under construction.

The Clavier Ensemble, a new instrumental organization of which Mme. Avis Bliven-Charbonnel is president, gave its first concert in Memorial Hall before a capacity audience.

Walter Schulze gave a violin recital at the Providence Plantations Club, playing with good effect, producing a smooth tone. He also possesses excellent interpretative ability. Arthur Einstein was an able accompanist.

At the morning musicale of the Chopin Club in the Narragansett Hotel, William De Roin, tenor, was the guest artist. Mr. De Roin, a pupil of John Barnes Well, and who is now soloist at the Calvary Baptist Church, revealed a fine tenor voice of wide range and good quality which he uses with rare skill.

Hans Schneider gave the last of his series of informal talks on piano music, MacDowell being the composer.

G. F. H.

Gustafson "An Ideal Soprano Soloist"

Lillian Gustafson appeared as soloist at the third annual concert of the Westfield (Mass.) Choral Society, singing an operatic aria, two groups of songs, and the Italian Street Song, from Victor Herbert's Naughty Marietta, with the Choral Society. The Springfield Union noted that "Miss Gustafson proved a treat in the several numbers she rendered, proving an ideal soprano soloist. The numbers assigned to Miss Gustafson were well executed and allowed for an exhibit of her range of voice." The soprano was scheduled to appear as soloist with the Apollo Club of St. Louis on April 27. Forthcoming engagements include the festival at Amherst College, Holyoke, Mass., when Mozart's Requiem Mass and Henry Hadley's New Earth will be given, and the Schenectady, N. Y., Festival, at which time Coleridge-Taylor's Hiawatha will be sung.

Yolanda Mero Endorses Dunning System

The accompanying letter is but one of the many received by Carre Louise Dunning endorsing The Dunning System of Improved Music Study for Beginners:

New City, Rockland, N. Y., May 25, 1925.

I heartily endorse your wonderful system; I heard little Reta Mitchell two years ago, and was quite astonished at the marvelous results which Mrs. Ryan got in so short a time, thanks to your extraordinary method.

It seems to me the most practical way to teach children, and I can truly recommend it to any teacher of beginners. It is most interesting for children, and also for grown-ups. I talked quite a long time about it last year while in Budapest, and everybody seemed to be very much interested in it.

Have you by chance a book or pamphlet on it in German? If so, would you be so kind and send it to me?

Most sincerely yours,
YOLANDA MÉRO-TRION.

Présent Gives "Remarkable Performance"

Rata Présent gave a program in Johnson City, Tenn., for the delegates attending the convention of the State Federation of Music Clubs in session there. The Johnson City Chronicle stated in its headlines on the following day that "Rata Présent Charmed With Piano Recital—Remarkable Performance by Master Musician—Crowd Thrilled by Program." That paper then went on to say that Miss Présent merited the titles of artist, concert pianist and master teacher. Musicians, teachers and pupils listened to the program in rapt attention and the applause was thunderous. The critics also spoke of her vivid interpretation, delicate shading, and expressive tempo variations. Miss Présent is now conducting a series of master classes at the Bolling-Musser School of Music in Memphis, Tenn.

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PADEREWSKI AT THE AUDITORIUM

CHICAGO.—His own countrymen made the concert, which Ignace Paderewski, the great Pole, gave at the Auditorium Theater, Sunday afternoon, April 25, a festive occasion, with Polish and American flags everywhere, speeches and presentation of flowers. The concert, given for the benefit of the disabled Polish volunteers of the A. E. F., was listened to by a packed house, and the program was entirely Chopin.

ROSENTHAL'S SECOND HISTORICAL RECITAL

Such Romanticists as Weber, Schubert, Mendelssohn and Schumann made up the program for Moriz Rosenthal's second historical piano recital at the Princess Theater, on the same afternoon, April 25. Rosenthal was enthusiastically greeted by a large audience, which demanded many encores throughout the program and long after its close.

CIVIC MUSIC ASSOCIATION

Orchestra Hall held a vast audience for the annual music festival of the Civic Music Association on April 25. The large children's chorus, under Herbert Hyde's direction, sang enthusiastically folk songs, a cantata by the conductor, and various other selections. Besides accompanying the chorus, the Civic Orchestra rendered several purely orchestral selections most effectively, under the artistic leadership of Eric Delamarter.

GORDON STRING QUARTET IN TWO PROGRAMS

Two concerts on the same afternoon (April 25) were given by the Gordon String Quartet—one at two-thirty at the Field Museum, and the second at four o'clock at the University Club. The chamber music series at the Field Museum, which has been given Chicago through the generosity of Elizabeth Sprague Coolidge, continues to draw larger audiences at every concert. The programs for both

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concerts were entirely different except for the opening number, which was the Debussy G minor quartet.

ISABEL RICHARDSON MOLTER WITH LITTLE SYMPHONY

As soloist with the Little Symphony of Chicago, April 23, at the Evanston Country Club, Isabel Richardson Molter, dramatic soprano, scored heavily at the hands of the delighted audience. According to the Evanston News-Index of April 24, "Mrs. Molter's voice is a rich, dramatic soprano used with flawless intonation, exquisitely schooled and backed up by real musicianship. Elsa's Dream from Lohengrin was given with remarkable smoothness, imaginative insight and splendid authority. Of the song group the outstanding number was the Invocation to Eros, which disclosed a poignant loveliness of tone and dramatic fervor. As an encore the singer gave Brahms' Wiegenlied with appealing tenderness. Mrs. Molter's attitude toward her art instantly communicates itself to the listener; her innate sincerity is convincing. Charm and piquancy characterized the other songs, compelling added enthusiasm and encores. The accompaniments of Harold Molter were valuable both pianistically and in that he evinced an unerring instinct for the poetic content of each song and definitely established its mood."

MARY WOOD CHASE SCHOOL RECITAL

Pupils of Bessie Williams Sherman, of the Mary Wood Chase School of Musical Arts, gave a recital at the Cordon on April 25. Those giving the program—Milton Strom, Joyce Newbill, Blanche Strom, Elinor Regan and Dorothy McManus—reflected fine training and serious study.

REUTER CONCERT TO FEATURE NOVELTIES

Rudolph Reuter's second joint recital with Jacques Gordon, on May 23, will bring the Medtner sonata as a novelty. In addition, these artists will play the Strauss sonata and groups of solo numbers that will comprise novelties by De Falla and Stella Roberts for the violin, and by Granados and the Spaniard, Infante, for piano. This will be the sixth joint recital these artists have given in Chicago, and marks the sixth appearance of Rudolph Reuter here this season.

MORIZ ROSENTHAL AT THE GUNN SCHOOL

Moriz Rosenthal's master classes at the Gunn School of Music have now been under way for a week with a gifted group of young professionals participating and many interested listeners in attendance. Mr. Rosenthal began with a discussion of the fundamental technical principles which, as he says, "can be told in five minutes, but mastered in twenty years—perhaps." His helps toward that mastery have been stimulating and unusual. For example, he prescribed the first Chopin étude (op. 10, No. 1) as providing ideal routine in legato. But he has a thousand variations to be used in its practice; as many more for every characteristics difficulty of the literature. These various special exercises—for trills, for octaves, for all kinds of double intervals, for neglected problems in legato, for pedals, acoustic proportions—develop naturally in the classes as the need for them arises.

Commenting on the classes, Mr. Rosenthal spoke highly of the talent, more highly still of the preparation of the students, who represent Moszkowski and Gunn for the most part. During the past three years, Rosenthal has conducted as many master classes at the Gunn School but this group of students is the largest, both in size and in collective achievement.

Glenn Dillard Gunn, who has been present at many of the classes, reaffirms his belief that Rosenthal is the greatest living master of the pianoforte and its literature and the greatest of teachers. "I feel, after each of the Rosenthal master classes, that I am a better teacher and pianist, merely because of the contact with this man's unrivaled combination of lofty spirit and superlative technical mastery. I know the students acquire inspiration as well as a great deal of information not to be obtained from any other. I hope that it will be possible for us to bring Mr. Rosenthal year after year."

ANNA GROFF-BRYANT STUDIO ITEMS

Anna Groff-Bryant, vocal instructor, specialist and recognized authority on vocal education, New Vocology and research, announces that in addition to her regular studio practice she will offer a special course of lecture-lessons from June 21 to August 1. Among the important subjects for discussion will be the much misunderstood and so-called

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"falsetto" tone in the man's voice and the fallacies of the so-called vocal chords, so-called tone-placement, breath control and the theories of vocal sound. Also The New Vocal Art by Dr. Marafatti, and The American School of Vocal Art and Education by Anna Groff-Bryant.

Theodore J. Regnier, baritone and pupil of Anna Groff-Bryant, was special soloist at the organ dedication and sacred concert at St. Clara's Church, April 29. Thomas C. Hussey, tenor; Lee Linding, tenor, and Norman Sauter, baritone, also pupils of Anna Groff-Bryant, were heard in solo parts of the cantatas given that evening.

HERMAN DEVRIES STUDENT SCORES

At the New Trier High School of Winnetka, recently, the Chimes of Normandy was presented and the honors of the evening were won by Kurtis Brownell, student of Herman Devries. According to a reporter of a Winnetka paper, Mr. Brownell "sang with a charming personality and skillful interpretation. His performance was of such outstanding force and grace as to border on the professional. Such splendid acting plus the beauty of a voice remarkably clear and well controlled, made him indeed the hero of the opera."

GEORGIA KOBER'S ARTIST-PUPIL HEARD

Another gifted student from the class of Georgia Kober, prominent pianist and teacher, was heard in recital on April 27 at Sherwood Recital Hall. Lucille W. Boone was the recitalist on this occasion, who in a most taxing program revealed herself a pianist to be reckoned with. Her fine technical facilities have been well developed and she understands what she is about. Thus, Bach's French Suite No. 5, the MacDowell Tragica Sonata, four Chopin numbers and selections by Carpenter, Walter Keller, Moszkowski, Leschetizky and Tschaikowsky-Grainger, received well throughout, musical renditions and not only reflected credit on the recitalist herself but also showed what a splendid piano teacher Georgia Kober is. Loretta Liedell, artist-pupil of Else Harthan Arendt, added enjoyment to the program by her lovely singing of Wolf, Gretchaninoff, Densmore and Venzano selections.

SAMETINI PUPIL FOR CHICAGO SYMPHONY

At a recent competitive examination, Rudolph Reiners, a pupil from Leon Sametini's class, was selected for membership in the Chicago Symphony Orchestra. Sametini pupils are not only doing themselves proud in the musical world, but their distinguished teacher as well.

BUSH CONSERVATORY COMPETITION WINNERS

At Orchestra Hall, on April 29, there was held the Bush Conservatory graduate prize competition for advanced students of piano, voice and violin (members of the master school and graduating class). The students appearing on the program were selected from a large number of contestants in the preliminary trials and their performance won the highest commendation from the judges. The old Italian violin, presented by Lyon & Healy, was won by Samuel Martinez of Texas, whose playing of the first movement of the Beethoven D major concerto was judged best by Edward Moore, Jacques Gordon and Leon Sametini. The voice prize, a Vose & Sons artist grand piano, presented by

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the Moist Piano Company, was won by Leola Aikman, whose beautiful singing of the Ah fors e lui aria from *Traviata* won her first marking from the judges—Herman Devries, D. A. Clippinger and Adolph Muhlmann. Marjorie Barton's playing of one movement of the Schumann A minor concerto earned her the piano prize, an A.B. Chase artist grand piano, also presented by the Moist Piano Company. The piano judges were: Glenn Dillard Gunn, Maurice Rosenfeld and Alexander Raab.

CARA VERSON GIVES RECITAL

In Cara Verson, pianist, modern music has a sympathetic and most enthusiastic interpreter. Miss Verson, who is making a specialty of modern programs, gave a recital on April 29, at Kimball Hall, the program for which was mostly modern. The past two seasons spent abroad, where she played with success in many cities of the Continent and England, have ripened Miss Verson's art and sharpened her enthusiasm for modern compositions as well as those of the classic and romantic composers. On her Kimball Hall program she had listed Debussy's Sunken Cathedral and Gardens in the Rain, Ropartz' Nocturne, The Sea, and Ravel's sonatina, for her first group. These revealed the serious musician, clever technician and intelligent artist. Following this, Miss Verson rendered the MacDowell Celtic sonata with broad sweep, big tone and fleetness of fingers. Of her last group only Whithorne's Rain, Wladigeroff's Emotion, Prokofieff's C major prelude were all that could be heard by this reviewer. These earned the pianist the hearty approval of the many listeners on hand, who showed their appreciation by enthusiastic plaudits and many flowers. The program was concluded with four Scriabin selections.

CHICAGO COLLEGE OF MUSIC COMPETITION

Prizes in the competition of the Chicago College of Music at Kimball Hall, on April 24, were awarded to Kathryn Anderson, who won the Esther Harris diamond medal, and Harriet Mason, who won the Karl Reckzeh ruby medal. Walter Knupfer, Isadore Buchhalter and Moissaye Boguslawski acted as judges.

ABERNETHY PUPILS

The fine art of Emerson Abernethy, English baritone and voice specialist of Bush Conservatory, was distinctly evident in the work of his pupil, Walter Keely, who gave a splendid portrayal of the character of Don Jose in *Maritana*, at the Lindblom High School on April 24. Ronald Simpson, baritone, another Abernethy pupil, did some very creditable work at a concert at the Austin Masonic Temple on April 15.

COSMOPOLITAN SCHOOL RECITAL

Ruth Radkey, pianist of the Cosmopolitan School of Music, played a recital at Kimball Hall, April 30, to the evident enjoyment of a large audience. Her program, comprising Bach-Busoni, Beethoven, Chopin, Moussorgsky, Scriabin, Niemann, Palmgren and Liszt selections, was beautifully rendered by this gifted pianist.

BARONESS TURK-ROHN'S ADVANCED STUDENTS HEARD

Baroness Turk-Rohn, who is head of the vocal department of the Chicago College of Music, presented her advanced pupils in an opera and song recital at the College Hall, on April 18. An overflow audience, brimful of enthusiasm, greeted each number delivered. The following students gave evidence of much promise by reason of their enthusiasm and aplomb in delivery as well as in voice quality; Louise Tarre, Aileen Cooksley, Lydia Niemeth, Marvel Stringer, Minnie Eichler, Nee Keun Park, Sophia Paszkewicz, Arnetta Terry, William Leinberg, Esther and Sarah Kerfoot, Earl Bartelt, Katherine Pocupek, Gertrude Mazur, Marjorie Radway, Virginia Gervais and Clara Lisco.

AMERICAN CONSERVATORY NOTES

Hans Hess, cellist, will conduct a master class at the American Conservatory this summer, from June 28 to August 7. Mr. Hess ranks as one of the leading concert artists and teachers among the cellists of this country and this announcement should prove of unusual interest to young professionals and students who wish to study this summer.

The theater organ department is planning most comprehensive courses during the summer term. In addition to the special screen course, a careful plan of instruction will be offered for theater organists to cover as much of the theater organ course as possible in the six weeks.

Scott Willits, well known violinist and former pupil of and assistant to Ottakar Sevcik, has been engaged for the violin faculty of the American Conservatory.

Kenneth Fiske, violinist, appeared in joint recital with William Beller, pianist, for the Friends of American Writers, in the Red Lacquer room of the Palmer House. Mr. Fiske and George Smith, baritone, gave a recital at the opening of the Baker Memorial Community House in St. Charles (Ill.), May 1.

GAMMA CHAPTER, SIGMA ALPHA IOTA

Gamma Chapter, of the Sigma Alpha Iota sorority (one of the forty-two chapters), is located at the American Conservatory of Music. It is composed of sixty young women music students and teachers whose aim is to give moral and material aid to its members, to promote and dignify the musical profession, to establish and maintain friendly relations between musicians and music schools, and to further the development of music in America. They hold monthly musicales, open to the public, at Kimball Hall, so as to give members opportunity for public appearance.

The chapter's honorary members are Amy Neill, violinist; Irene-Pawlowska, Alice Gentle and Ina Bourskaya, singers. This group of young women give a scholarship of \$200 yearly to a talented and deserving young woman so that she may continue her musical studies. This is a competitive contest and is held each spring so that the winner may know that she has ahead of her a year's lessons at the conservatory. The scholarship is given one year for violin, voice and piano, alternating. The chapter brings some well known artists to Chicago, or sponsors some well known person in one recital each spring to raise this money. They have had Jacques Gordon, violinist; Reuter-Gordon-Wallenstein Trio, and have just had Myra Hess in a most successful recital at the Studebaker. Next year they will bring Frances Alda, of the Metropolitan, to the same theater for the scholarship concert on April 3, 1927. They are striving for a fund, the interest from which would make it perpetual. The scholarship concerts are under the direction of Bertha Ott. Jennie F. W. Johnson is the president. JEANNETTE COX.

Marie Morrisey with Orpheus Club

So great was the success on April 29 of Marie Morrisey, contralto, with the Orpheus Club of Cincinnati, that Mrs.

MUSICAL COURIER

William Arms Fisher of Boston engaged her to appear as soloist at Symphony Hall, Boston, on May 16. Miss Morrisey is to have many dates this month, one in St. Louis next week and she will be soloist with the Evanston Festival on May 24.

Musicale-Tea at Saenger Studios

On April 20, Oscar Saenger gave his monthly musicale-tea. The first part of the program was given to songs and arias, and the latter part to operatic scenes. The following young artists sang in the early part of the program: Viola Blanchay and Geraldine Samson, sopranos; La Ferne Ellsworth and Verna Scott, mezzo-sopranos; John Gutscher and Norman Yanovsky, baritones, and George Walker, basso.

Mr. Gutscher contributed Eri Tu from the Masked Ball (Verdi), displaying a fine baritone voice which he used effectively. Miss Samson, a charming young soprano with a voice of lovely quality, sang in artistic manner two Dream Songs by A. Walter Kramer; before singing these songs, she paid tribute to the composer, saying how much the American singer is indebted to Mr. Kramer for good concert songs. Mr. Yanovsky sang Vision Fugitive from Herodiade (Massenet) in splendid style and with beautiful tone quality; after he sang Mr. Saenger told his guests that this young artist is to sail for Europe within a few weeks where he will begin his operatic career in Germany. Miss Scott offered the air, La Mort D'Jeanne Arc (Bemberg), sung with rich, vibrant dramatic voice. Mr. Walker, who is an excellent artist sang the big aria from Robert Le Diable (Meyerbeer), displaying a basso profundo voice of unusual quality; Mr. Walker sailed for Europe on April 22 for operatic and concert engagements. This was followed by operatic scenes and acts sung by

members of Mr. Saenger's Opera Class. These performances have become a feature of the musicales given at Mr. Saenger's studios. It is interesting to hear these performances, for the young artists work with a seriousness which makes the onlooker imagine himself in an opera house, with all the paraphernalia of a public performance.

The first scene was from the third act of Carmen, with Geraldine Samson as Micaela; William Prevost, who displayed a fine big tenor voice and much dramatic ability, as Don Jose, and Paul Farber as Escamillo and all sang and acted the parts in excellent style. The third act from Aida was sung by La Ferne Ellsworth as Amneris, and George Walker as Ramfis. Miss Ellsworth is the possessor of a beautiful mezzo-contralto voice and fine stage presence. With Mr. Walker as Ramfis and a chorus of male voices, this scene was very effective. Then came a scene from Mignon with Geraldine Samson as Mignon and Marshall Scott as Wilhelm. This was delightfully sung and acted. Miss Samson is an ideal Mignon and Mr. Scott has a beautiful tenor voice well suited to the part.

The program concluded with the sextet from Lucia and was followed by the Mad Scene. The sextet was splendidly sung by the following cast: (Lucia) Viola Blanchay, (Alice) La Ferne Ellsworth, (Edgardo) William Prevost, (Arturo) Marshall Scott, (Raymond) George Walker and (Lord Henry) Norman Yanovsky. In the Mad Scene, Miss Blanchay surprised her audience. She has a beautiful coloratura and gave a dramatic interpretation of the scene.

Helen Chase was the sympathetic and capable accompanist for the afternoon. John Daly playing for Mr. Yanovsky's aria in an artistic manner. Mr. Saenger conducted the operatic program. Fely Clement and Gladys Maynard presided at the tea-table.

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Madge Daniell's Pupils Doing Creditable Work

Madge Daniell, well known soprano and teacher of singing, has had a very active season and many of her pupils are now singing in concert and light opera with gratifying success.

Mrs. Meredith W. Chambers, soprano, who has been working under Mme. Daniell's careful guidance for four years, has been winning success on her concert tour in the South. After her marriage she made her home in Pinehurst, N. C., where she is now soprano soloist and head of the choir of the Presbyterian Church. She was recently engaged to sing for the Governor of that state and seventy-five men at the Country Club, where she was very favorably received.

Mrs. Chambers has also been chosen by the state of North Carolina to sing at the coming Centennial in Philadelphia. Following are some of her recent dates: April 1, concert at the Carolina Theater, Pinehurst, N. C., under the auspices of the Tri-U Class Community Church; April 6, at the High School Auditorium, Raeford, N. C., under the auspices of the American Legion; March 29, benefit concert for the Boy Scouts, Southern Pines, N. C.; March 22, the Sandhills Sixteen, E. Ellsworth Giles, director, concert at the Country Life Academy Auditorium, Star, N. C., under the auspices of the Friendly Club. Mrs. Chambers will visit New York this summer to do some advance work and coaching with her teacher.

Another successful pupil, Mildred Post, soprano, sang at the Mecca Temple, New York, on April 7, at the grand ball given on Ladies' Night, the list of entertainers including many persons well known in concert and on the legitimate stage. On Good Friday, Miss Post sang Olivet to Calvary, in Closter, N. J. She was also engaged to sing on April 25, at the Piedmont, N. Y. Reformed Church. On May 11, she will sing Ruth at the Westwood, N. J. Methodist Church. Lucy Lawler, who is appearing with much success in The Vagabond King, recently gave a concert for the Ladies' Auxiliary of Bayside, L. I. Eleanor Witmar, another charming little singer, is doing some effective work in the Duchess of Maritz in Philadelphia. Ella Lang, soprano soloist and choir director of St. Paul's Lutheran Church, Richmond

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Hills, L. I., was soloist and directed the choir in the Easter cantata, *Hosanna*, by Roy E. Nolte, which was given again by special request, on April 25. Lucille Arnold, who sings the part of Charlotte in *Princess Flavia*, has had a brilliant career predicted for her. She has only studied with Mme. Daniell and possesses a lovely voice, finely schooled.

In addition to training the voice, Mme. Daniell, who has had years of experience in light opera and in concert and church work is able to give her young singers many valuable points on stage action and general deportment. In fact, when they are ready their teacher launches them successfully.

Mme. Daniell was recently appointed head of the vocal department of the City Schools for Music, Arthur Cremin, director, and her classes meet twice a week. For the present the work is only for beginners, but big things are expected of this fundamental work. Later, classes for sight reading, interpretation and analysis will be formed. Now the lessons are of half an hour each, with two in the same class.

Mme. Daniell is a member of the New York Singing Teachers' Association, Oscar Saenger, president, and also a member of the Guild of Vocal Teachers, Inc., Anna Ziegler, founder and president.

Moiseiwitsch Under New Management

With the addition of Benno Moiseiwitsch, brilliant Russian pianist, to its roster of artists for next season, Block and Endicott have secured one of the most notable piano virtuosos of the present time. By his tours in this country during the last few seasons, the name of Benno Moiseiwitsch here has been firmly established.

A pianist of exceptional brilliance, power and passion, his success in America was assured from the first, and the public is always enthusiastic wherever he appears. In these days and times, critics of the press are not apt to speak of newcomers in superlative terms, but Moiseiwitsch proved a surprising exception. His playing revealed so many interesting and captivating phases that he was instantaneously ranked with the foremost pianists of the day.

Mr. Moiseiwitsch is filling an extensive tour in South America at the present time. In August and September he concertizes in Europe, returning to America in October for his engagements here.

COLUMBIA, MO.

COLUMBIA, Mo.—A program was presented by the Conservatory of Music of Stephens College, numbers given by the Sunrise Sextet, and by Maxine Williams, Lucile Zimmerman, Katherine Burnett, Mona Ruth Webb, Irene Meinshagen, Clara Johnson, Ruth Lane, Ruth Hilton, Edith Stockton, Veta Dowell and Louise Goff.

The University of Missouri Women's Glee Club broadcast a program from KFRU, Stephens College.

Margaret P. Tello, pianist, Germaine Hudson, contralto, and Rogers Whitmore, violinist, of the faculty of the School of Fine Arts, University of Missouri, appeared in recital. Mrs. Tello is a talented and able pianist, highly intellectual and thoroughly musically in the presentation of her program. Her playing contributed greatly to the enjoyment of the recital. Germaine Hudson is possessed of a voice of expressive quality and adequate range. She sang a group of French songs and her diction was a delight. French by birth, she sang with more than her voice—she sang with her heart.

Rogers Whitmore, violinist, is possessed of unusual musical gifts. As Mr. Whitmore played it brought back the story of the violin: "I was living in the forest, the cruel ax did slay me. Living, I was mute; Dead, I sweetly sing." Mr. Whitmore's violin sang in an unforgettable manner. He played extremely well, all the tricks of the bowing and fingering being performed in an effortless manner. He is musically and has true feeling for the musical content of compositions played. All three artists were enthusiastically applauded upon the conclusion of the program.

The boys' and girls' glee clubs of the Columbia High School gave a concert in Jesse Auditorium. Contestants for the state musical meet to be held during the spring festival were chosen. Those selected as representatives are as follows: Margaret Robertson, Adele Hulen, Lindal Turner, and Ruth McAllister; Weston Bohn, Merrill Griffin, Lowell Ballenger and Paul Higday. There were nine girls and six boys contesting. Eileen L. Beasley, instructor of music in the high school and director of the club, gave the glee club an unusual finish for a high school group. The judges of the contest were: James T. Quarles, dean of the School of Fine Arts of the University of Missouri, Mrs. Jay William Hudson, and Mrs. Anna Froman, head of the voice department at Christian College. Rebecca Wright and Mary Ann McDonald were the accompanists.

The University Glee Club, Prof. Herbert Yall of the School of Fine Arts directing, left for a short Easter tour. The personnel of the club consists of ninety-five voices, however thirty-three men made the first part of the trip, twenty-one additional men joining the club for the concert at St. Louis. Bess Carter Showers, soprano, was soloist with the club at St. Louis. Lee Montgomery played the accompaniment.

ments on the entire tour. Towns visited were: Trenton, Chillicothe, St. Joseph, Kansas City, Mexico, St. Charles and St. Louis.

The St. Louis Symphony, Rudolph Ganz conducting, appeared in concert in the University Auditorium. The School of Fine Arts, University of Missouri, sponsored their appearance here. The St. Louis Symphony is a great musical institution, evidently made so by its conductor, who showed himself possessed of comprehensive scholarship, broad interpretive sense and a heartfelt concept of the works he offered, worthy of praise. In their order, the program contained: Beethoven's symphony in A major, No. 7, op. 92; overture to Tannhäuser. The next number was a group of harp soli played by Graziella Pampari. This was followed by a symphonic suite by Rimsky-Korsakoff, Scheherazade, after The Thousand Nights and A Night. Two encores by the same composer followed the regular program. The entire interpretations were far from the usual.

The fourth of the series of faculty recitals of the School of Fine Arts of the University of Missouri presented Emma Griesel, mezzo-soprano, and Alice Tuller, pianist. Miss Griesel has a voice of pleasing tone and ample range. Her program was partially composed of religious numbers and her voice was particularly fine in these, showing a sincerity and reverent treatment of the melodies which won her a deserved applause. Miss Tuller is a pianist with fluent technic equal to the demands of her music, and with a tone that was of generally beautiful quality. Musical taste was also evident in her playing.

L. W.

Oliver Smith an Eleventh Hour Substitute

At the close of a concert tour through Missouri, Oliver Smith, tenor, remained in St. Louis for a few days' rest before returning to Chicago. A long distance call from Louise Qualey, Chicago manager, requesting him to go immediately to Cleveland (Ohio), to substitute the following evening at the Public Auditorium for Dan Beddoe, who was taken suddenly ill, interrupted Mr. Smith's recreation plans. Arriving in Cleveland six hours before the scheduled time for his appearance, with no arranged program, Mr. Smith happily included among his selections a number of oldtime favorites which Mr. Beddoe had planned to sing—Drink to Me Only with Thine Eyes, Believe Me If All Those Endearing Young Charms, When You and I Were Young, Maggie, and others, making up a splendid program. The young tenor scored heavily with his listeners and was engaged for another recital in Cleveland for next season on the regular concert course at the Auditorium.

Frances Peralta's Recent Bookings

Frances Peralta, Metropolitan Opera soprano, has gone to Atlanta and Cleveland with the company. Recent engagements signed for her are for seven performances of Trovatore in St. Louis in July, and a performance of Aida at the University of Minnesota on June 4.

UNCLAIMED LETTERS

The MUSICAL COURIER is holding letters addressed to the following persons. Any information concerning their whereabouts will be appreciated.

| | |
|--------------------------|------------------------|
| Hinkie Bacus | Arthur F. Kibbe |
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Edward Johnson Acclaimed

"Johnson Acclaimed for Solo Work With Cleveland Orchestra," thus headlined the Ohio Journal on the occasion of Edward Johnson's appearance in Columbus with the Cleveland Orchestra. That paper then went on to state: "He brought a voice worth going to great trouble to hear. It has a medium as stable as any baritone and the rare capability of soaring up into the ether without apparent change of placement or tone quality. The upper register is full and sweet, free from every hint of stricture or artificiality. On any note of a remarkable range, Mr. Johnson is able to pronounce any syllable artistically and with distinction. Mr. Johnson is intensely dramatic. His voice is thrilling, and golden-crested top notes sailed over the instruments with all the glory of an eagle."

Following an appearance in Washington, D. C., in an Opera Concert, the Washington Post referred to the tenor's part in the program as follows: "Mr. Johnson, whose mellow voice was a constant delight and whose dramatic fire and ardent interpretation of some of the divinest songs of grand opera won spontaneous applause again, and again, was most effective in Romeo's aria, Cavatina, from Gounod's Romeo and Juliet. Nor can be forgot his rendition of La Donna è Mobile, the test of a tenor through all the years since Verdi wrote the tragic musical drama of a bereft father's love."

Akron, Ohio, also recently heard the tenor in an opera concert, and the following day the Akron Beacon Journal observed: "Mr. Johnson has sung here on several other occasions and each time his program has been something to be remembered, but never did he appear in better voice than last night. He carried his audience with him in each characterization by the ability to project himself into various parts with understanding and intelligence."

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MUSIC ON THE PACIFIC SLOPE

SEATTLE, WASH.

SEATTLE, WASH.—The Seattle Orchestral Society, under the direction of its founder, Francis J. Armstrong, gave its spring concert. The audience, which filled to overflowing the auditorium of the Chamber of Commerce, was moved to great enthusiasm. This organization has made rapid strides under Mr. Armstrong's leadership. The soloists were Alice Sherman, violinist, Ruth McDermott cellist, and Glauco Merrigolli, flautist.

Per Bolstad, Norwegian virtuoso new to the Northwest, appeared in Plymouth Church. The large audience was not slow to recognize that he is a musician of extraordinary skill. He also played a return concert. Miss Sunday, also of Norway, was his able accompanist.

The regular monthly musicale of the Ladies Musical Club took place with a program of all French music. Appearing on the program were Pearl McDonald and Ethel Poole Marck in a two piano number, Mary Humphrey King, vocalist, and Romaine Lawson, violinist; Mrs. Harry Worth and Arville Belstad accompanists.

Cecelia Hanson, violinist, who appeared in concert under the auspices of the Men's Club of Plymouth Church, won great applause by her artistry. She was recalled again and again and was most gracious in her encores.

The new Cornish Symphony Orchestra, recently organized and directed by Peter Mereblum, himself a distinguished violinist and member of the faculty of the Cornish, gave its initial performance in the Cornish Little Theater. The orchestra, composed mostly of students, agreeably surprised the large audience by its creditable renditions. Edith Kendall, violinist, was the assisting artist, playing with much skill.

The concert by Kola Levienne, cellist, and Sara Peabody, soprano, took place at the Cornish Theater. The program was one of unusual interest. These artists were assisted by Berthe Poncy Dow, pianist, and Ivan Knox, accompanist.

Under the auspices of the Musical Art Society, the Chamber Music Society of San Francisco, was presented at Plymouth Church and fully met all expectations of those who had not before heard this finest ensemble of artists.

John McCormack, tenor, sang in Meany Hall, being sponsored by the Woman's Federation of the University of Washington. He received the usual applause from the vast audience with whom he is very popular.

The Nordical Choral Club, composed of forty young women and directed by Helen Crowe Snelling, presented an operetta of two acts, *The Castaways*. This is the fourth operetta this organization has given since its formation.

The Junior Amphion Society, an organization of thirty young boys, gave its fourth annual concert in Plymouth Church assisted by Siri Enemann, violinist; the chorus being directed by Arville Belstad.

Francis J. Armstrong, violinist, presented a large group of his young, and a few of his advanced pupils in recital at the Olympic Hotel recently.

Alpha Phi Mu, Men's Musical Fraternity of the University of Washington, held its annual concert of American composers at Meany Hall. Louis Drentwett, pianist, David Burman, violinist, and Alexander Campbell, baritone, were the artists of the afternoon.

The Sunday evening musicales, at the Wilsonian, continue to grow in popularity. The programs, arranged by Annabel Trent, afford an opportunity for the artist-pupils of many teachers of the city to be presented to the public.

Frederick Dixon, pianist, was presented in recital at the First Christian Church, assisted by his sister, Maud Thrapp. J. W. Bixel, founder and director of the Seattle Oratorio Society, presented that organization of 100 voices in Mendelsohn's Oratorio, St. Paul, at the Swedish Baptist Church, soloists being Mrs. Robert Glenn, soprano; Mrs. William Bevan, contralto; Alexander Wallace, tenor, and Frank Tiffany, bass; accompanists, Mabel Hughes, piano; Carl Paige Wood, organist.

Louis Drentwett, blind pianist, pupil of Mme. Sergeiva of the Cornish School faculty, was presented in recital.

Two music memory programs for children, arranged by Anna Grant Dall, were held at the Cornish school.

An all Schubert song recital was given by pupils from the classes of Ella Helm Boardman and Sara Peabody, at the Cornish School. Those participating were Galdys Hersberger, Amalia Mertz, Elda Ruddebeck, Loren McHenry, Marvin Gaukel and George Davis; Rachel Stickelman and Ivan Knox accompanists.

V. D. H.

Alice Gentle for Spartanburg

Alice Gentle, dramatic soprano, who concluded her Hippodrome engagement last week, will take an important part

in the annual festival of music at Spartanburg, S. C., beginning May 6. The event is one of importance in the musical world and carries with it many fine traditions. Miss Gentle will sing Carmen in English.

MUSICAL COMEDY, DRAMA AND MOTION PICTURES

The Rivoli Theater management has made an arrangement with Famous Players-Lasky Corporation whereby thirty New York young people from sixteen to twenty-six will be given Paramount screen tests on the stage of the Rivoli Theater from May 10 to May 15, between 11 and 12 o'clock in the morning. After films have been developed those showing particular aptitude for the screen will be considered as applicants for the second Paramount Picture School, which opens on Long Island in September.

CADMAN AT THE BROOKLYN STRAND

Charles Wakefield Cadman has been appearing at the Brooklyn Strand this week, giving an act in conjunction with the picture. The Brooklyn Daily Eagle critic, Martin B. Dickstein, says:

To many who have heard and enjoyed the selections of this composer-pianist on other occasions at the Strand, this should be a guarantee that a visit to the photoplay house at Fulton Street and Rockwell Place, between this reading and next Friday evening, will be a visit remunerative of pleasing tunes and liquid notes floating up from keys manipulated by the fingers of a master. . . . Not in many months have I heard such delightful pieces as those which comprise Mr. Cadman's recital at the Strand. There is *A Rose for Every Heart*, a pretty composition, sentimental and yet not syrupy; *At Dawning*, refreshing like the wind that comes with the first peep o' sunlight; *From the Land of the Sky-Blue Waters*, and *Spring Song of the Robin Woman*. All these Mr. Cadman plays in accompaniment to interpretative dances by the Strand Ballet, charming numbers all of them. A few of them Constance Eberhart sings in a pleasing mezzo-soprano. Miss Eberhart is the daughter of Nelle Richman Eberhart, who writes the lyrics for all of Mr. Cadman's compositions. She sings beautifully.

Immediately upon the termination of this engagement Mr. Cadman is returning to California to superintend the Hollywood Bowl production of *Shane*.

THE MARK STRAND

Enjoyable indeed was the program at the Strand last week, with its breezy picture, *Mademoiselle Modiste*, starring Corinne Griffith, adapted from Victor Herbert's well known operetta. Lovely was the musical setting with its excerpts from the late composer's work. In keeping with the picture was the overture, *Herbertiana*, a potpourri of Victor Herbert favorites, especially arranged by the conductor. The Mark Strand Symphony Orchestra was at its best in this appealing and sprightly music and, under the efficient leadership of Carl Edouarde, gave ample evidence of its musicianship and skill. Edward Albano's splendid baritone voice was heard to advantage in Malloy's *Punchinello*—a number that showed the young artist to distinct advantage. Mlle. Klemova, with the ballet corps, drew rounds of applause for her graceful dance, characteristic of Pierrot and Pierrette. A return engagement of Rita O'Wain pleased all, and this versatile young woman sang and danced vivaciously. George Lyons, harpist, rendered a number of pleasing selections, displaying an excellent knowledge of his instrument, and adding a likable tenor voice to his other attainments. Once more Kitty McLaughlin proved herself a favorite with her fine soprano voice and distinct technical ability when she sang *Herbert's Kiss Me Again*. The unit was entitled *Miladi's Dress*, and Miss McLaughlin, perched on a huge hoop-skirt, resembled a mammoth telephone doll. It was a lovely number. Thomas Healy and Jack Clifford did a specialty dance as two bell-boys, and a colorful finale was provided by the ballet corps and Miss O'Wain. The usual Topical Review and a *Felix the Cat* cartoon comprised the remainder of the program.

THE RIALTO

Harold Lloyd, in his newest film, *For Heaven's Sake*, has proven to be such a tremendous attraction that the picture has been held at this theater for a run of four consecutive weeks, drawing capacity audiences at every showing. It is considered by everyone who has seen it as the finest bit of work this comedian has yet produced and the interest of the public proves conclusively that this is true.

THE RIVOLI

The feature film at the Rivoli was *The Runaway*, an interesting enough film as pictures go but lacking a great deal to make it more than just a plain movie. The long and interesting program began with an overture made up of some of Victor Herbert's best known numbers—*Dance from Nordland*, *Kiss Me Again*, the *Parade of the Toys*, and closing with the *Gypsy* song from the *Fortune Teller*. This was under the capable direction of Irving Talbot, musical director.

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tor. After some very lovely scenic sketches of an educational nature, Dave Schooler, pianist, offered selections which were greatly enjoyed. The new organist, Henry B. Murtagh, played some interesting selections on the Wurlitzer, and then followed the big number of the program, a beautiful and historical review by John Murray Anderson, with a song taken from the title, *My Bridal Veil*, sung by Astrid Ohlson. The gowns worn by the various brides, beginning with 1450 down to the present day, were effective and very a la Ziegfeld. These fashion reviews are always popular with women, but this was a little bit more so than usual and showed careful study of detail for the different periods. All was thoroughly enjoyed.

THE CAPITOL

Marion Davies, in Beverly of Graustark, proved such an attraction that this film was held over for a second week at the Capitol. The orchestra began by playing movements from the fourth symphony of Tchaikovsky, under the direction of David Mendoza, conductor. It was delightfully rendered by the musicians and Mr. Mendoza. Following came a scenic film entitled *By the Waters of the Minnetonka*, and of course the beautiful *Lieurance* song formed the background. Celia Turrill sang this effective number beautifully. Doris Niles, always artistic, appeared in an Indian Sun Dance.

Gladys Rice and William Robyn having attained such a fine success with their number, *A Night of Love*, lyrics by B. G. De Sylva, and music by Larry Spier, they too continued for a second week, which is unusual. These two singers have long been associated with the Capitol and their fresh voices blended artistically in this, one of the newest of ballads. Considerable applause followed the number. The ballet and the ballerina interpreted a number entitled *Will O' the Wisp*, also receiving much applause. The long program ended with organ selections by the chief organist, Dr. Melchiorre Mauro-Cottone. All in all it was an exceptionally good performance.

ARTISTS EVERYWHERE

(Continued from page 39)

riving in this country in the second week of that month, she will make her first appearance at Erie, Pa., and will immediately set out for the Pacific Coast, where she is scheduled to play with the Portland Orchestra. After filling other engagements in the West, over a period of three or four weeks, Mme. Ney will again turn her footsteps eastward.

Ruth Rodgers sang the soprano role in Rossini's *Stabat Mater* at a few days' notice in Ithaca, N. Y., and in commenting on the performance the Ithaca-Journal News noted that "Miss Rodgers received an ovation from the audience, which included many old friends. In addition to her part in the oratorio, she sang delightfully two groups of short songs at the beginning of the evening program, and also the famous aria from *La Traviata*, *Ah, fors è lui*, which was given with the grace, ease, and artistic finish of an operatic performer. The singer's upper register contains particularly lovely tones, liquid and unforced. This quality was well displayed in Coleridge-Taylor's *Dawn*. Henschel's *Spring* was also among the more notable numbers, and Richard Hageman's *Do Not Go My Love* was beautifully sung." Miss Rodgers also gave several encores.

Joan Ruth, Metropolitan Opera soprano, who has been having success this season on tour with Edward Johnson in their program of operatic excerpts, has been engaged for two special performances with the Peoria, Ill., Saengerfest Association on June 17 and 18.

Paul Roes, Dutch pianist-composer, sailed for Europe recently on the Italian liner *Colombus* for Naples, Rome and Florence, where he will spend the summer composing. Mr. Roes will play in Vienna, Paris, Berlin, Amsterdam and other European capitals before returning to America in November for a concert tour of the United States.

Helen Stanley has been engaged for the fourth consecutive season as guest artist with the Philadelphia Civic Opera Company. She will be cast in *Tannhäuser* and *Butterfly*, and possibly in two additional operas. The past season Mme. Stanley was heard in the roles of Elizabeth in *Tannhäuser*, Marguerite in *Faust*, and Fiora in *The Love of Three Kings*.

Edgar Schofield, bass-baritone, and **Mildred Dilling**, harpist, are well received everywhere they give the diversified program which they have arranged for their joint recitals.

Syracuse University radio programs are broadcasted on Thursday evenings over WGY, WFBL and WHAM. The programs are given by members of the faculty and advanced students of the music department of the College of Fine Arts; by prominent members of the general faculty in ten minute talks on topics of interest, by members of the faculty and students of the School of Oratory, and by various student organizations of the University, such as the Men's Glee Club, the Instrumental Club, Boar's Head, the University Chorus, etc. During the summer of 1926 the College of Fine Arts will for the first time offer full courses in piano, voice, violin, organ, harmony, sight singing,

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Sigmund Stojowsky Polish pianist, will make this third visit to California this summer to head the piano department of the Master School of Music Arts. He will be in Los Angeles during July, and in San Francisco during August.

W. Warren Shaw, of New York, has been engaged as director of the vocal department of the University of Vermont (Burlington, Vt.) summer school this year, the session extending from July 6 to July 13. Mr. Shaw is well known for the results accomplished by those taking his intensive courses in vocal study. His Humpty Dumpty Vocal Exercises also are used extensively by singers.

Dr. Daniel Sullivan's artist-pupil, Caryl Bensel, whose attractive personality and beautiful soprano voice have made her a popular favorite, won fresh laurels during her recent concert tour in Florida. The Tourist News of St. Petersburg says of Miss Bensel, after her appearance before the Carreño Club: "There is a natural quality of beauty to her voice which is given full scope by her free and effortless method of singing. The full, luscious timbre is unusual in a soprano, and makes the range of the voice all the more surprising. In technic, stage presence and interpretation, Caryl Bensel is a concert singer of unusual talent." Miss Bensel will tour Australia in the late spring.

Rose Tomars will be heard, May 16, in her own song recital at Steinway Hall, New York, presenting an interesting program of standard songs by Strauss, Schubert, Wolf, French and American composers, with Mr. Berdishevsky at the piano.

Nevada Van der Veer's season ends very late this year. In June the contralto will fill a series of engagements in the West, going later to Lake Oscego, Cooperstown, N. Y., where she will prepare for next season, which already promises to be a busy one. In October the contralto is booked for concerts in the East. Among important engagements will be the New Orleans Philharmonic Society's presentation of the Ninth Symphony, with the Minneapolis Symphony Orchestra, in New Orleans.

Marie Van Gelder's vocal pupils—Loretto Barry, Eleanor Fuchs, May Zenke and Gertrude Lyons—were heard by members of the Guild of Vocal Teachers, at the Studio Theater in arias and songs of musical importance, winning applause for their excellent work. Miss Lyons, blind soprano pupil of Miss Van Gelder, assisted her at her lecture on Voice, singing coloratura numbers, and also gave her ninth evening of songs, singing in four languages, with comments and opera stories, at the Board of Education lecture course.

Verdi Club Rose Breakfast

The third annual Rose Breakfast of the Verdi Club, Florence Foster Jenkins, president, at the Westchester-Biltmore Country Club on April 29, was a fine affair in every detail, for beautiful weather, a merry throng of 250 people, and perfect appointments all conducted to this end. President Jenkins and her honor guests greeted the members and guests, and following the breakfast she made presents expressing her appreciation to her various chairmen, these including Mesdames Jules E. Kennedy, Clarence E. Hilleary, Louis C. Nasewald, J. E. Crum and Elizabeth Mara. Each responded, expressing the love and devotion to the Verdi Club and its always charming president. Cecil Arden, Henry G. Hawn, Mrs. D. P. Duffé (historian), Mrs. Beach, Leonard Hill, Charles Francis Hughes, Pearl Curran, Toska Tolces (back from California) and F. W. Riesberg, all responded to the president, the latter saying that the *ff's* one found in nearly all printed music always reminded him of Florence Foster (Jenkins), whereas the *pp's* certainly stood for Pretty President. Mesdames Oscar Williams, Irving H. Francis, Richard C. Hart, Oscar Gemunder and R. Stanley Rogers completed the breakfast committee. Following the breakfast, Louise Jenkins, soprano, sang Chinese songs in costume, these done charmingly; Grace Marcella Liddane sang songs by Woodman and Del Riego, with feeling and excellent enunciation, and Luther Dickens Mott was heard in baritone songs. Beatrice Rafael was accompanist as usual, and Lillian Francis Fitch gave a pleasant talk on Japan, where she spent six months.

Recent notice of the Verdi annual ball should have noted the beautiful gift to the chairman of the ball, Mrs. Philip Clarence Boerum, and to the efficient chairman of advertising, Mrs. Oscar Gemunder, tendered by President Jenkins. Both are much appreciated aides of the president.

Vanderbilt Studios in Demand

Because of the central location and reasonable rentals of the Vanderbilt Studios (New York), many out of town students, expecting to be in New York for summer study, are making it their headquarters. These studios are most desirable for residence and for practice periods, each being equipped with piano. The Vanderbilt Studios are located on East 9th Street, East 38th Street and West 56th Street, opposite the new proposed Metropolitan Opera House site.

WHERE THEY ARE TO BE

As Announced

ALSEN, ELZA—June 21-22, Philadelphia, Pa.; Oct. 15, Los Angeles, Cal.
FARNAM, LYNNWOOD—May 11, Chicago, Ill.
HAGAN, EMILY STOKES—May 15, Bethlehem, Pa.; 27, Philadelphia, Pa.
LEWIS, MARY—May 6, Newark, N. J.
PONSELLE, ROSA—May 9, Erie, Pa.
RAYMOND, GEORGE PERKINS—May 21, Plattsburgh, N. Y.
SEIBERT, HENRY—May 10, East Stroudsburg, Pa.
SWAIN, EDWIN—May 6, Providence, R. I.; 16, Boston, Mass.; 21, Plattsburgh, N. Y.
WERRENTHAUS, REINALD—May 6, Cedar Rapids, Ia.

Bonnet Completes Tour

Joseph Bonnet, distinguished French organist, has returned to Paris after a long and remarkably successful tour of organ concerts. The bookings covered all the principal cities of France followed by a succession of dates, taking him as far south as Rome, where he inaugurated the restored organ in the Church of St. Louis des Francais. This instrument was originally dedicated by Alexandre Guilmant. Bonnet made several appearances with orchestra in the Italian cities before returning north.

The entire tour was a succession of ovations. Bonnet will in all probability soon make another tour of the United States and Canada. Several offers have recently been made, but on account of his European engagements he will remain abroad the coming season.

Guild of Vocal Teachers Meets

This is the day of the "get-together," so that meetings of vocal teachers, banded in a common cause, are a feature of the current season. Anna E. Ziegler organized the Guild of Vocal Teachers, Inc. (women teachers only), and on April 29 a meeting at the Ampico Studios was well attended. Teachers present their pupils in public demonstrations of their method, and free discussion are also encouraged. Standardizing vocal tone, rhythmic values, interpretation and style these subjects are taken up at the monthly conferences, which will continue throughout the summer, at the Ampico Studios, Knafe Building; out-of-town teachers are especially invited. Mesdames Ziegler, Gelling, Gutman-Rice and Crystal Waters presented pupils at the April 29 meeting.

Whithorne Resigns

At the annual meeting of the American Section of the International Society for Contemporary Music, Emerson Whithorne resigned from the presidency and from the board of directors. In offering his resignation he stated that his increasing activities made it difficult for him to devote sufficient time to the society.

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STUDYING IN EUROPE

"There is a question I would be glad if you would answer, for it troubles me constantly to see statements made by young singers who have been fortunate enough to have made an appearance in public—although not specially fitted for doing so—but where there are possibilities that by study and hard work they might eventually become singers, that they 'hoped to study in Europe.' That remark always irritates me for it seems as if the persons who made it showed such ignorance of conditions in music in their own country at the present day that their lack of education in their chosen profession would be a serious handicap to their ever grasping their subject. Will you kindly tell me if you agree

with me that the advantages here are superior to those of any other country?"

Yes, there is no doubt that this country provides every essential for thorough education in all departments of music. Years ago that cry of "going to Europe to study" was heard so loud in the land that thousands of young people who were told by friends they had exactly the voice for grand opera, swarmed to Europe, many with inadequate means in addition to lack of education, and possibly also lack of voice, only to meet with disappointment. How many of those thousands were ever heard of as successful singers? In fact a teacher who was famous said that if she could count up ten pupils who were really great, as the result of many years' teaching, she would be satisfied. Things changed, the war bringing so many of the well known teachers to us that we hold the leading position as to musical education.

INVENTED BY A WOMAN

"Can you tell me if the Tonic Sol-fa system was invented by a woman, and if so, what was her name? What did the invention consist of?"

It was (Miss) Sarah Ann Glover, of Norwich, England, who invented the Tonic Sol-fa system in 1812. It was a method of teaching vocal music. Its "formal basis is the movable Do." She was born in 1788 and died in 1867. About 1841 the system was developed and perfected by the Rev. John Curwen. In spite of great opposition the method spread, deserving to do so, one authority has said, for "having triumphantly proved its thorough excellence both in principle and practice." The syllables used for the new method were doh, ray, me, fah, soh, lah, te.

New York Critics Laud Lisa Roma

Although Lisa Roma had won recognition for her singing in many cities in this country and also in Europe, it was only recently that she gave her first New York recital, and that it was a great success was evident from the excellent criticism which appeared in the dailies of April 1. The critic of the American noted that "She did her most satisfactory singing in dramatic arias, particularly in the Romance from Catalani's *La Wally*. In this she revealed a voice of notable power, emitted freely, and true to pitch. Her shading in this number was admirable and effective." And it was the opinion of the critic of the Sun that "In light lyrics demanding repose and delicate phrasing, Miss Roma used her voice skillfully and with an admirable sense of color and nuance." According to the Times "Miss Roma is the fortunate possessor of a beautiful voice, rich in timbre, clear in tone, steady in placing." "Lisa Roma Proved Singer of Merit in Pleasing Program" is the manner in which F. D. Perkins headlined his report of the recital in the Herald. He then went on to state in part: "Miss Roma, a pupil of Giuseppe Boghetti, has an unusually good voice . . . There is volume, smoothness and clarity of tone . . . She proved to be a singer well worth hearing again." Pitts Sanborn, in the Telegram, also had praise for the soprano, observing that "Miss Roma engaged attention with a recital program notably varied and exacting . . . She revealed a fresh soprano of sufficient power and range. She evidently has a native feeling for legato, and she is a singer of unmistakable temperament."

BIRMINGHAM, ALA.—Emma McCarthy was re-elected president of the Birmingham Music Study Club at its annual business meeting in Cable Hall. Under Miss McCarthy, as chief executive, the club had a most successful year, broadening its artistic and educational departments, and doing splendid altruistic work. Other officers named at the meeting are Mrs. E. G. Chandler, first vice-president; Mrs. George Harris, second vice-president and social chairman; Mrs. George Houston Davis, third vice-president; Mrs. A. J. Grefeukamp, treasurer; Mrs. James Lehman, recording secretary; Mrs. J. L. Yancey, librarian; Mrs. W. A. Hood, Federation secretary. Artists named for the next season, beginning in October, are Louis Graveure, baritone; Richard Crooks, tenor; Sigrid Ongelin, contralto; E. Robert Schmitz, pianist; and an orchestra or string ensemble to be selected later. The final morning study program of the club was presented with Mrs. W. L. Murdoch leading on the subject of Chamber Music. Mrs. Murdoch's able discourse was pleasingly illustrated by a chamber music trio, composed of Mrs. Ray South, violin; C. R. Klenk, cello, and Minnie McNeill Carr, piano. As an added musical treat Lewis Pendleton, baritone, sang a group of songs. Mr. Pendleton has just recently returned from New York.

The Junior Music Study Club held its final meeting of the season at the Southern Club and elected the following officers: Florette Cohn, president; Ruth Garrett, first vice-president; Ruth Herren, second vice-president; Everett Elliot, recording secretary; Frances Rowe, corresponding secretary; Betty Bonham, treasurer; Minnie Lou Waldrop, chairman press committee, with Dorothy Simpson and Bell Hart, assistants; Martha Hagan, head usher. The Junior Club has had a very successful year, full of enthusiasm for music.

A splendid musical program, rendered by some of this city's best talent, was presented in the auditorium of the Jones Valley High School at Powderly.

The Birmingham-Southern Glee Club, O. Gordon Erickson, director, gave its final home concert in the Municipal Auditorium. The club will tour parts of Europe next summer, sailing early in July. This glee club won an enviable reputation last summer on a western concert tour.

H. Augustine Smith, of Boston University and Chautauqua, N. Y., conducted a great chorus during the International Council of Religious Education, held here, April 11-18.

Mrs. George Houston Davis, chairman of the local music committee, assembled a chorus of approximately 2,000, consisting of church choirs and trained singers.

Lucy Jones presented pupils in recital.

A trio of Birmingham musicians—Corrie Handley Rice, J. Phil Maguire, tenor, and Leon Cole, baritone, gave a beautiful program before the Music Study Club of Alexandria City, winning enthusiastic praise and applause from a large audience.

Lawrence Meteyard, organist, head of the Ely Academy of Music, gave a lecture-recital before the Parent-Teachers Association of Dadeville. A. G.

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